VOGUE

NEW
REDUCING
DIET
FOR SUMMER

10 Days
Probable Loss
10 Pounds

ADVANCE RETAIL TRADE EDITION

SUMMER
READER
ISSUE

July 1949 Incorporating Vanity Fair
Price 50 Cents in U. S. and Canada
$1.00 All Other Countries COPYRIGHT 1949, THE CONDÉ NAST PUBLICATIONS INC.

ROUX *means lovelier haircolor!*

Illustrated: No. 109 Light Blonde, one of the 24 lovely Roux shades.

FORECAST: FAIR—and continuing so! For *her* hair has been tinted with Roux Oil Shampoo Tint. And that means, durable haircolor that resists summer sun, salt water, the body acids of perspiration!

Roux Oil Shampoo Tint is the cosmetic so many thousands of smart women use, to pick up where nature leaves off. To conceal every visible gray or faded strand with bright new color. Or to give lustre and sheen to dull, drab hair. Or to *change* haircolor from one shade to another. Whichever one is *your* purpose, the result is—softer, lovelier, *natural-looking* haircolor that doesn't fear to be seen in any light.

Speak to your hairdresser today. Roux treatments are featured by better beauty salons everywhere.

ROUX **OIL SHAMPOO TINT**
COLORS • CONDITIONS • CLEANSES
Caution: use only as directed on label

VOGUE TRADE EDITION

July

Summer Reader: *our primer on "what July needs." For stores and our readers: first leaves from our autumn fashion book; summer refresher-fashions . . . plus "Vogue's Diet X."*

HOW TO USE THIS ISSUE:

*Vogue says: "Beginning now: velvet additions"**

1 "VELVET ADDITIONS" (pages 36 through 41) features "velvet as an early starter this year"; an added attraction to summer-into-autumn fashions. Feature: silk velvet, velveteen alone or combined with fabrics (note linen, piqué, jersey). Make a point of the "current event" of velvet hats, slippers, belts.

VOGUE SUGGESTS: *real sales addition of velvet. For windows: a mathematical motif . . . mannequins joined by huge addition (plus) signs of velvet. Assemble accessories that are "velvet-additions" to costumes in departmental displays. Show Vogue open to page 36 for an authoritative "velvet touch."*

*Vogue says: "Fur futures: gain in colour"**

2 "FUR FUTURES" (pages 84 through 87). The news: new colours, new loss of bulk in furs. Vogue shows: taupe mutation mink; caramel-beige Persian (actually Afghanistan) lamb. There's a further sales-potential in shape; a mink smock, a natural ermine jacket, so sleight-of-shoulders that its shoulders pull through a bracelet. And note fashions with furs: understated jersey (shaped into a sheath or all-pleated); a good idea to co-promote with furs.

VOGUE SUGGESTS: *colour and less bulk in furs as the needed fashion "handle" for August fur promotions. In your fur salon: a card stressing the importance of sleight fur coat shoulders being fitted over the shoulders of a suit. For an early fur window: a display of the July Vogue to spotlight colours and lines of your own early and important furs.*

*Vogue says: "Young evening colour: dark blue"**

3 "YOUNG EVENINGS: YOUNG PRICES" (pages 104 and 105). Vogue editors show navy marquisette and chiffon for their June-to-January aspect; their cool, cool outlook now. To underscore: under-thirty-dollar prices. Make a selling point of dark blue, air-textured dresses "with all the evenings of the year before them."

VOGUE SUGGESTS: *a skyline background for a window of young summer costumes. Spotlight their inter-season versatility by displaying them against an autumn* and *summer backdrop in the very same window.*

*REPRINTS OF THESE QUOTATIONS MAY BE ORDERED WITHOUT CHARGE. SEE PAGE 8, THIS TRADE EDITION.

and don't miss . . .

"TO BUY IN JULY" *(pages 100 through 103): Vogue's ideas on transition fashions; stock-fresheners for now, ready-to-wear through autumn (e.g. the little faille coat with "additions of velvet"). For your book department: "20 novels that are inadvertent and magic travel books" (listed in "If you can't travel, read," page 75). And* VOGUE'S DIET X . . . *10 days—eating for a ten-pound loss. Reprints for customers are ten cents each. Write Diet X, Vogue, 420 Lexington Avenue, New York 17, New York. Available in July.*

TRADE EDITION SUBSCRIPTION RATES:
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$15.00 PER YEAR

ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

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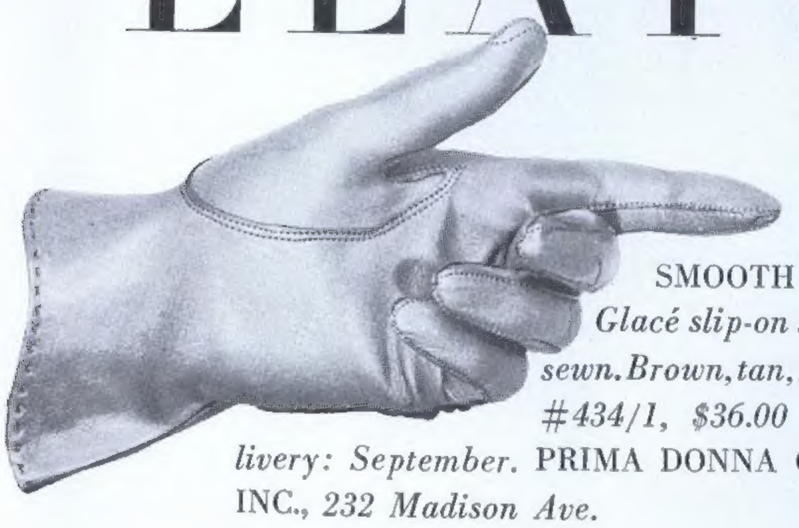
Fashion can help your figures in

LEATHER GLOVES



SMOOTH LEATHER: *Glacé slip-on shortie, P.K. sewn. Brown, tan, navy, others. #434/1, $36.00 dozen. Delivery: September.* PRIMA DONNA GLOVE CO., INC., *232 Madison Ave.*

Autumn fashion will stress the importance of all costume details. . . . Leather gloves in the right colours, preferred styles, at sound prices have a good potential in prestige and fashion sales. Buying-to-fashion and consistent fashion promotion can help your leather glove figures.

Promote fashion items

The simple glove with distinguished detail: always good taste, newly-important with texture-interest cloths.

The importance of leathers: *Pigskin,* to wear with tweeds. *Smooth leathers* (notably capeskin, kidskin) to harmonize with smooth leather shoes and bags. *Longer gloves in unfinished leathers* for turn-back-cuffs. *Lightweight glacé* gloves for late-day: a follow-through in our current fashion-for-the-occasion trend.

Outstanding colours: *The browns* (beige and cocoa very important) to wear with almost all of autumn's tones.

A blending of beiges in gloves and stockings . . .
Beige tones to promote with topaz jewellery . . .
Butterscotch tones shown with gold jewellery . . .

Pale, pale evening shades coordinated with a touch of colour in a dinner hat.
"Pearl"-buttoned white leather gloves coordinated with pearl jewellery.

These are "starter" fashions only; each buyer can supplement them for her customers.

AUTUMN BROWN: LATTICED CUFFS. *Mocha shortie. Also beige, black, others. #402, $75.00 dozen. Delivery: second week of July.* IRELAND BROS. *("Lavando"), 40 East 34th St.*

PIGSKIN: TO WEAR WITH TWEEDS. *Cuff-linked pigskin shortie, running-stitched. Beige, cork, white. #708, $108.00 dozen. Delivery: 2 weeks.* FIRA KRASOTKIN, *509 Madison Ave.*

DIAGONAL DETAIL: FAGGOTTED SUÈDE. *French suède, P.K. sewn, 4-button length. Black only. #4545, $60.00 dozen. Delivery: October.* ARIS GLOVES, INC., *411 Fifth Ave.*

DETAILED DOESKIN: SCALLOPED CUFF. *Washable doeskin, 5-button slip-on. Brown, black, navy, white. #3971, $90.00 dozen. Delivery: August.* NORMAN BLUM *(Kislav), 437 Fifth Ave.*

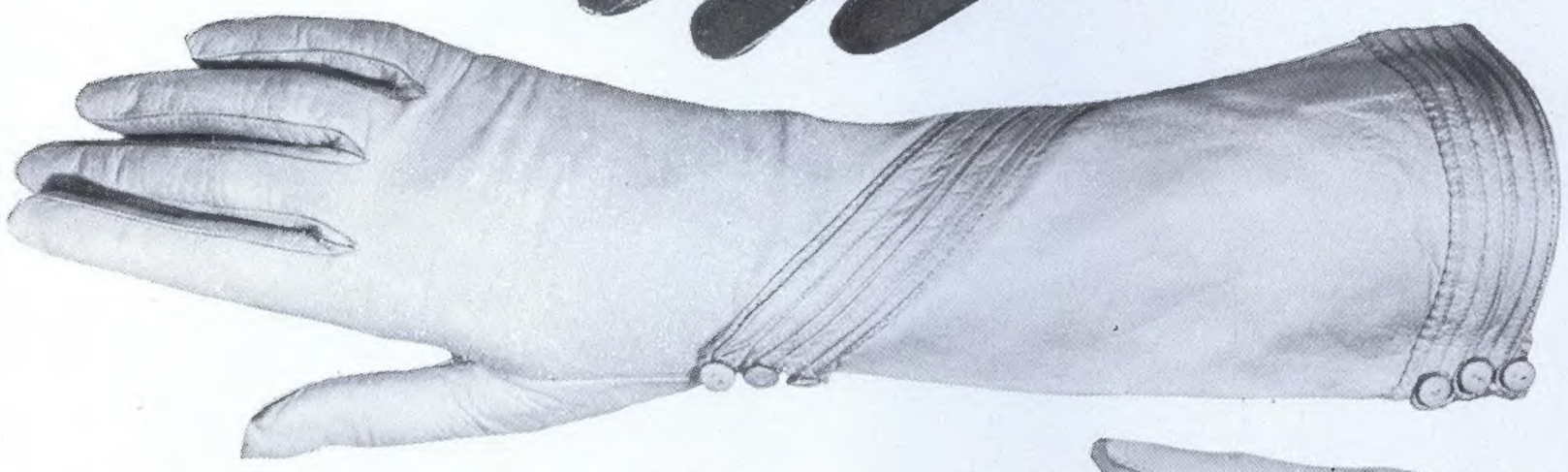
All prices quoted are wholesale.

BLENDING OF BROWNS: MOCHA SUÈDE SHORTIE. *Buttoned shortie with piping at wrist. Brown with cognac, cognac with copper-bark, other combinations. #9956, $52.00 dozen. Delivery: August.* FOWNES GLOVES, *411 Fifth Ave.*

"PEARL"-BUTTONED GLOVES: JEWELLERY *Tie-In. Imported German kidskin. White, brown, black. #4569, $39.00 dozen. Delivery: September. (Wear-Right).* WIMELBACHER & RICE, INC., *244 Madison Ave.*

PALEST BEIGE: CHAMOIS DOESKIN. *Washable shortie. Also white. #3145, $42.00 dozen. Delivery: July.* SUPERB GLOVE CO., *240 Madison Ave.*

LONGER GLOVES IN UNFINISHED LEATHERS: *Imported Italian suède with antelope finish, 16-button length. Black only. #2016, $72.00 dozen. Delivery: July.* SMART SET GLOVE CO., *244 Madison Ave.*



PALE SHADES/GLACÉ LEATHERS FOR LATE DAY. *Kidskin slip-on evening glove, inseam stitching. 12-button length. Wide range of pastel colours. #4433, $118.23 dozen F.O.B. Paris. Delivery: 10 weeks.* ROGER FARÉ, *203 Faubourg, Saint-Honoré, Paris*

DISTINGUISHED DETAIL: EMBROIDERED CUFF: *Kidskin shortie with Cornely contrasting embroidery. Imported from France. Beige, brown, navy, black, grey, white. #13075, $67.50 dozen. Delivery: September-October.* HANSEN GLOVE CORP., *500 Fifth Ave.*

All prices quoted are wholesale.

DO YOU . . .

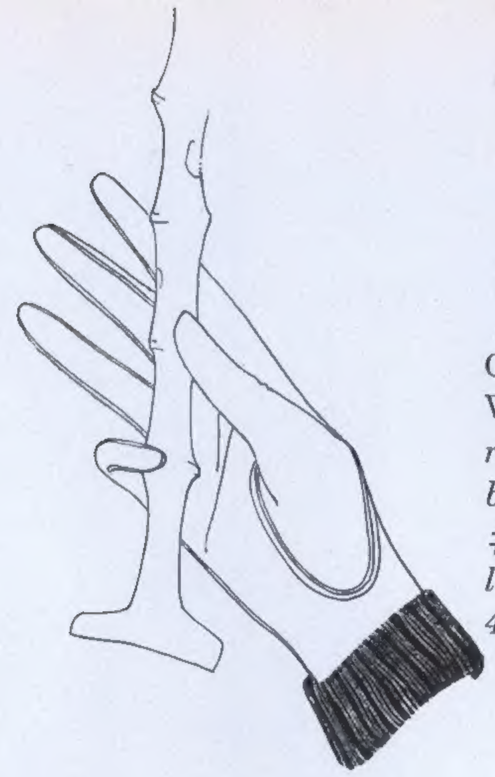
Separate fabric and leather gloves departmentally for specialized selling, for a closer check possible through separate budgets and appropriations?

Suggest gloves as "collectors' items" for gifts?

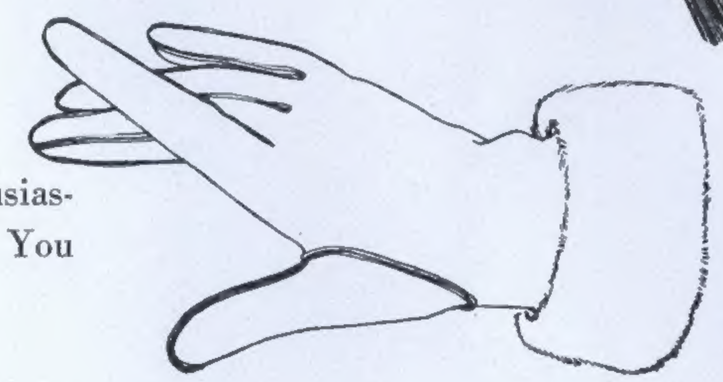
Keep a size file, with data that supplements the gift idea, stimulates mail and phone ordering?

Schedule "ears" on ready-to-wear advertisements to talk colour, texture and design tie-ins?

Keep stocks up, promote leather gloves enthusiastically, *believe* in their fashion importance? You can't sell what you don't have!



CAPESKIN WITH WOOL JERSEY WRISTBAND. *Imported South African leather. Full P. K. sewn. Bamboo, copper-rust, cognac, others. #C6011, $45.00 dozen. Delivery: late July.* JOHN E. FUCHS CORP., *443 Fourth Ave.*



GLACE GLOVE, MOUTON CUFF, *100% wool-lined, 4-button length. Nutmeg or brown with brown fur; black with grey. #8007, $48.00 dozen. Delivery: July.* SUPERB GLOVE CO., *240 Madison Ave.*

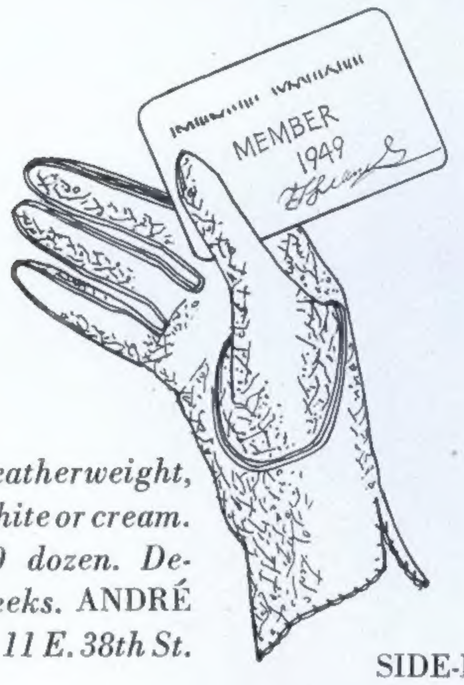
casual gloves . . .

CAPESKIN CASUAL, *removable knit wool liner. Black, brown imported cape. #3664, $42.00 dozen. Delivery: September.* EISENDRATH GLOVE CO., *173 West Madison St., Chicago.*

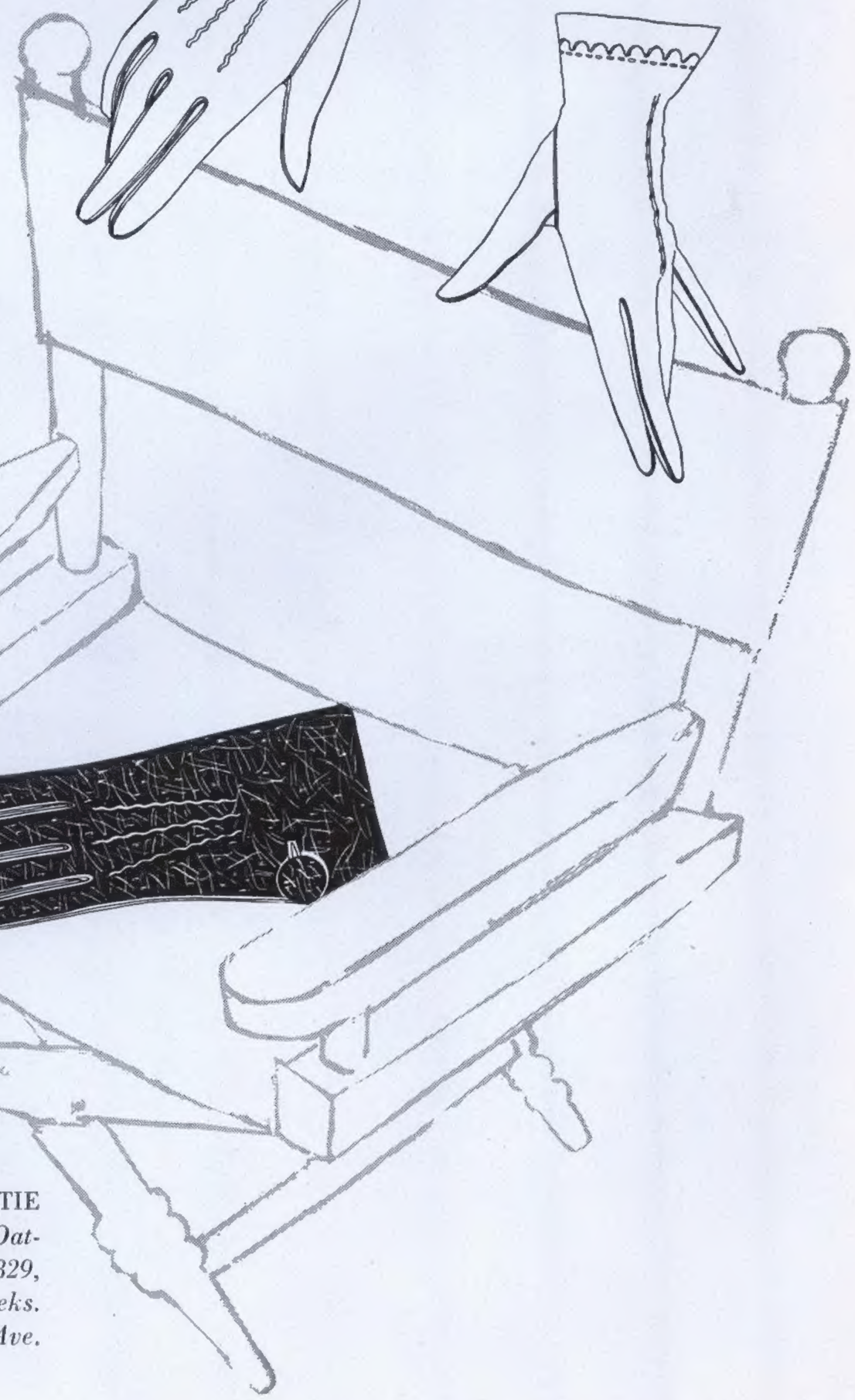
MOCHA SHORTIE *in beige, brown, black, beaver, others. #13R, $54.00 dozen. Delivery: 4 weeks.* DANIEL HAYS CO., INC., *500 Fifth Ave.*

SWAGGER-BACKED, *2-button glacé with scalloped detail. Over-seam stitched. Black, others. #79911, $45.00 per dozen. Delivery: 2 weeks.* THE FRANK RUSSELL GLOVE CO., *Berlin, Wis.*

PIGSKIN SHORTIE, *gauge-sewn. Cork, oatmeal, brown, black. #4145, $36.00 dozen. Delivery: August 1.* MARK CROSS COMPANY, *20 East 50th St.*



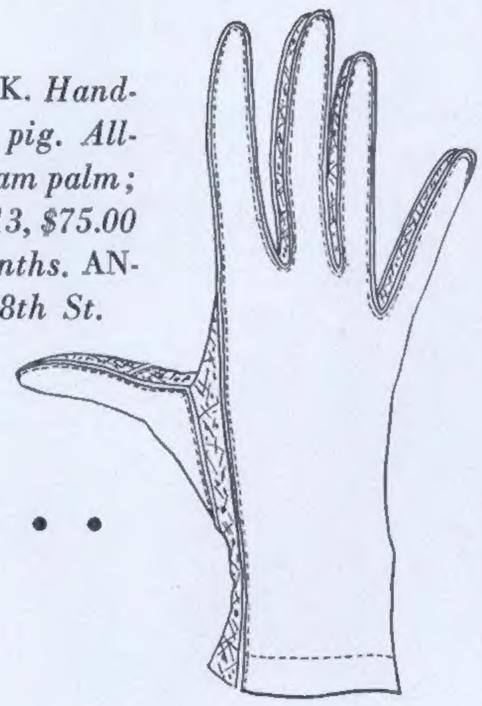
PIGSKIN: *featherweight, P.K. sewn. White or cream. #506, $72.00 dozen. Delivery: 6-8 weeks.* ANDRÉ DAVID, INC., *11 E. 38th St.*



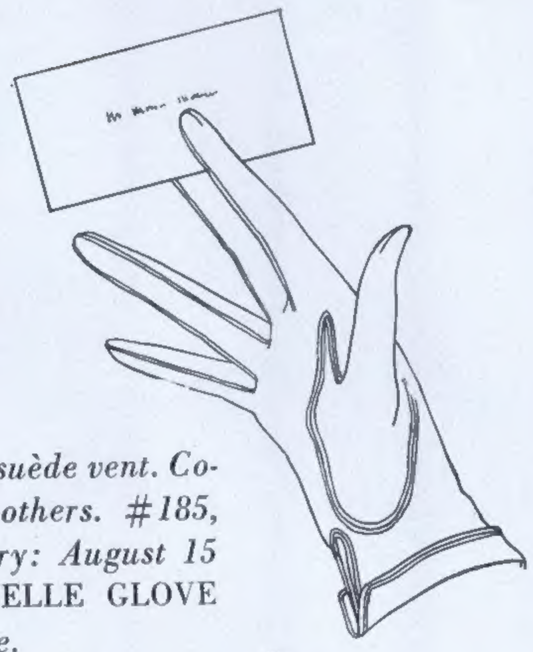
SIDE-BUTTONED PIGSKIN SHORTIE *Gauge-sewn, hand-detailed back. Oatmeal, cork, brown, others. #3829, $51.00 dozen. Delivery: 2 to 3 weeks.* SPEARE GLOVE CO., *417 Fifth Ave.*

All prices quoted are wholesale.

PIGSKIN PALM/GLACÉ BACK. *Hand-sewn shortie. Featherweight pig. All-white or white with pink or cream palm; other dark combinations. #513, $75.00 dozen. Delivery: 2½ to 3 months.* ANDRE DAVID INC., *11 East 38th St.*

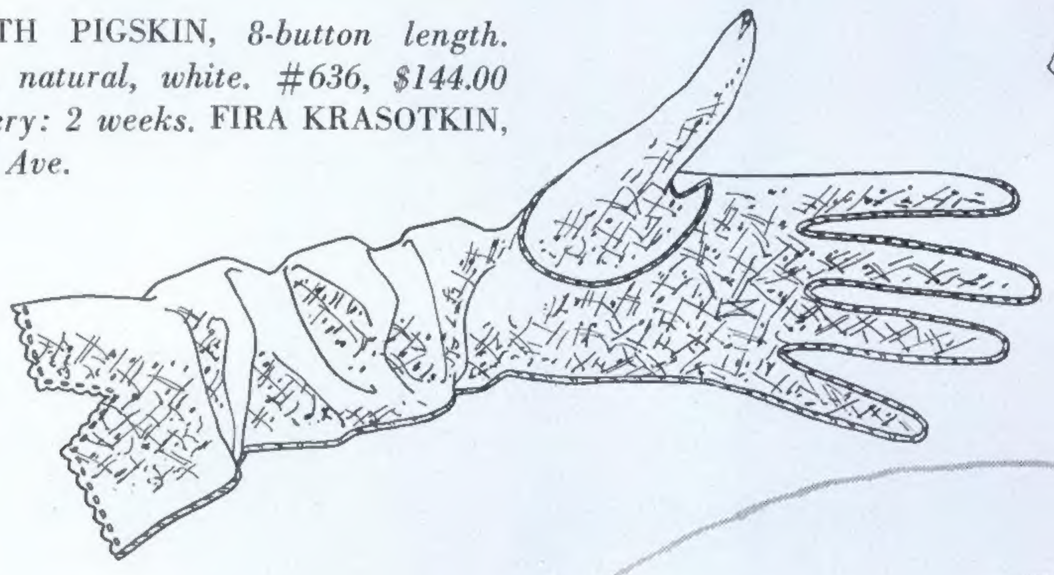


CUFFED SHORTIE *of washable Arabian black-headed mocha. Copper-rust, bamboo, Balenciaga, others. #S6025, $54.00 dozen. Delivery: July.* JOHN E. FUCHS CORP., *443 Fourth Ave.*

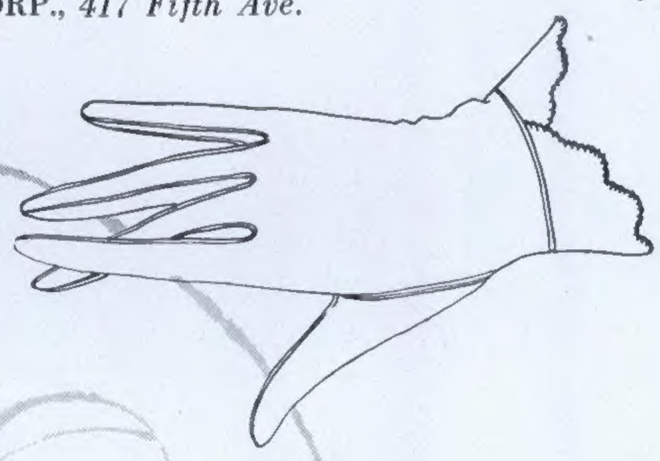


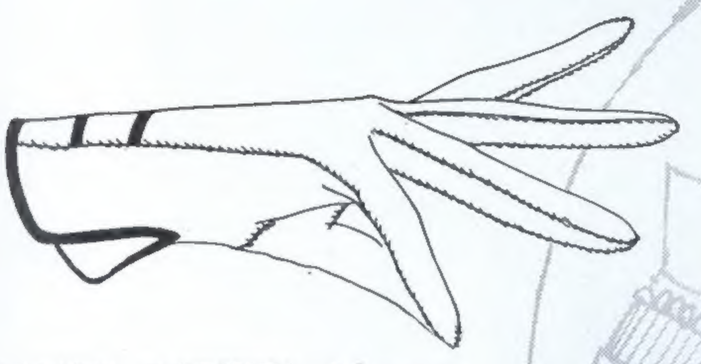
afternoon gloves . . .

LONG-LENGTH PIGSKIN, *8-button length. Cork, beige, natural, white. #636, $144.00 dozen. Delivery: 2 weeks.* FIRA KRASOTKIN, *509 Madison Ave.*

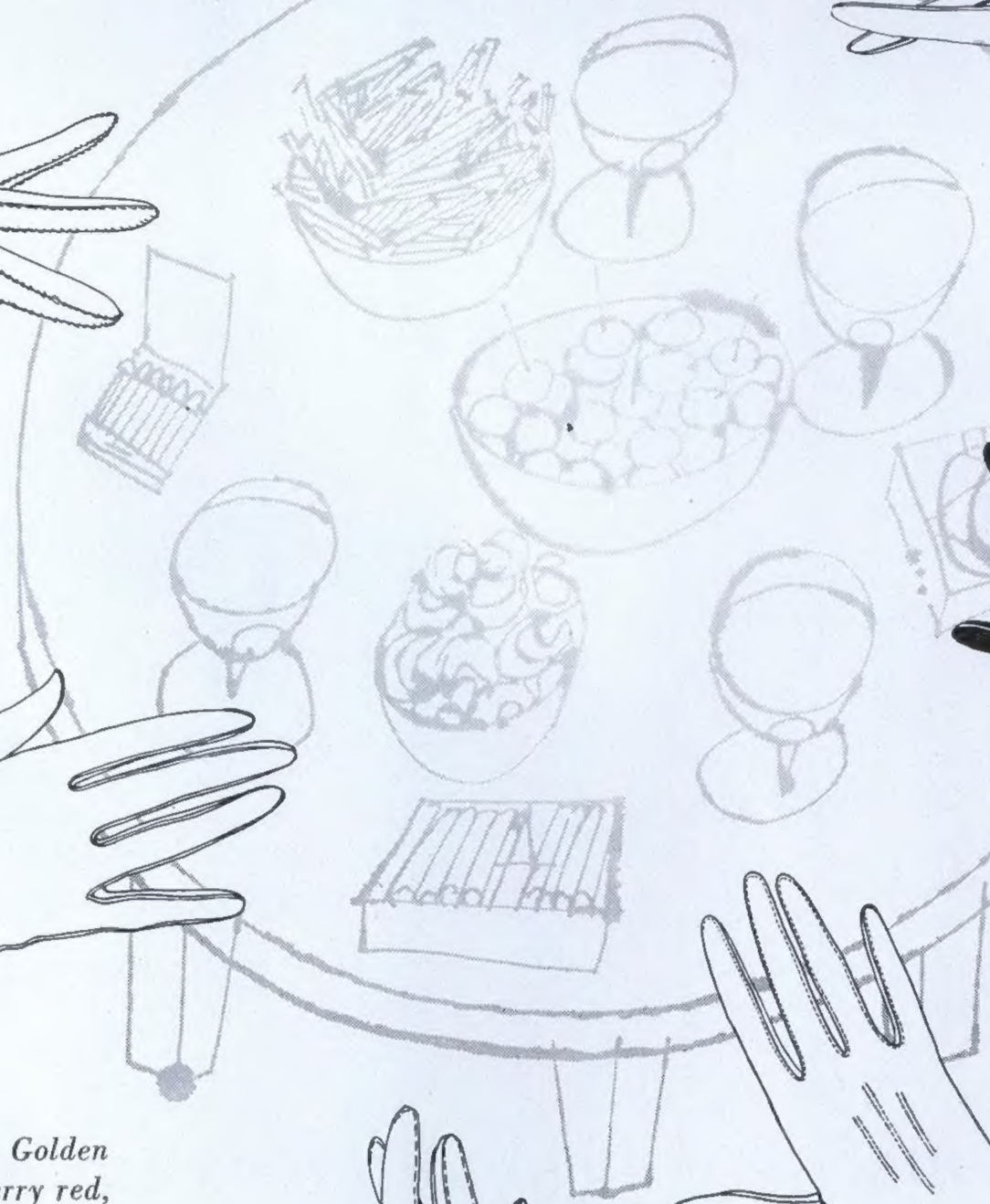


KIDSKIN SHORTIE, *suède vent. Cognac, beige, green, others. #185, $36.00 dozen. Delivery: August 15 to September 15.* BELLE GLOVE CORP., *417 Fifth Ave.*

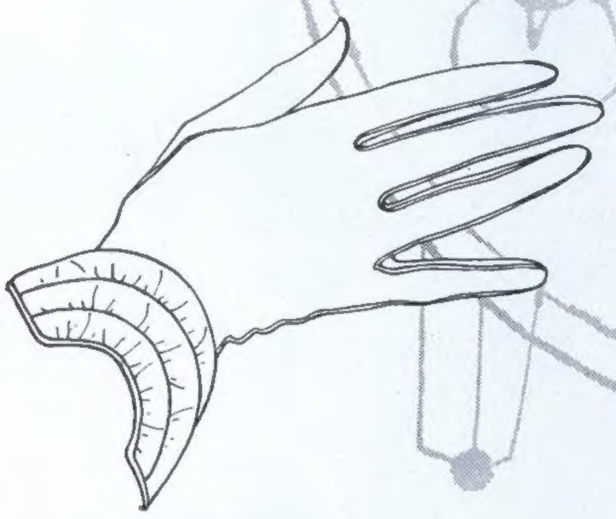




KID-PIPED DOESKIN, *2-button length. Caramel, cognac, beige, others. #3273, $81.00 dozen. Delivery: 2 weeks.* VIOLA WEINBERGER, *505 Fifth Ave.*

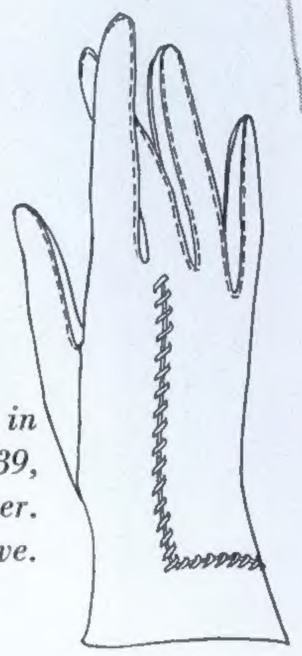


BRAID TRIM *on 2-button length "Dovelle" (doeskin). Cocoa, brown, others. #2971X, $36.00 dozen. Delivery: September 1.* BACMO-POSTMAN CORP. *244 Madison Ave.*



BRIGHT GLACE SHORTIE. *Golden tobacco, spinach green, cherry red, wood grey, others. #2392, $51.00 dozen. Delivery: immediate.* BOYCE-LAZARUS CO., *Johnstown, N.Y.*

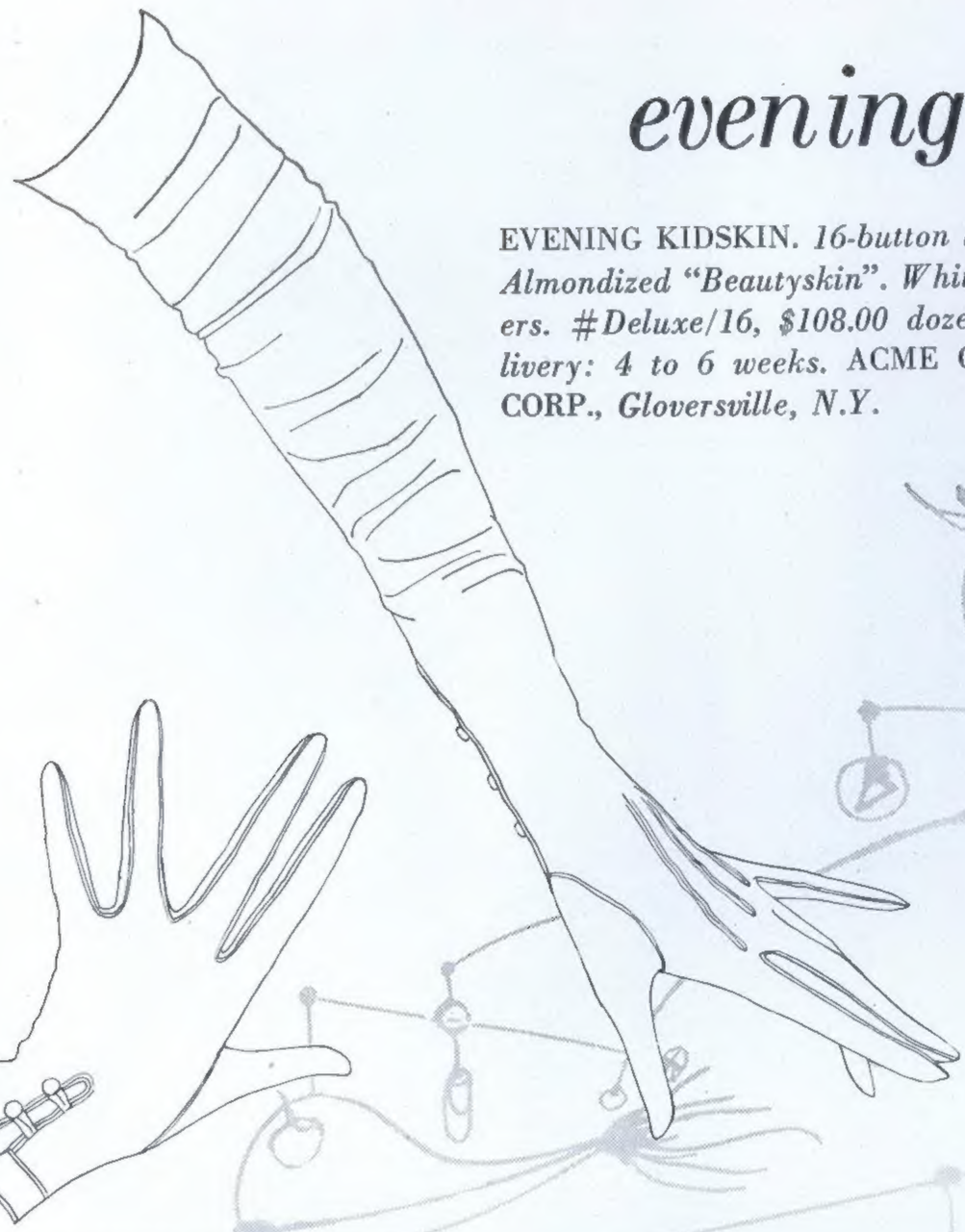
SUÈDE SHORTIE, *half P. K. sewn. Cognac, copper-rust, plum wine, town taupe, others. #4599, $28.50 dozen. Delivery: September.* ALEXETTE GLOVE CORP., *244 Madison Ave.*



IMPORTED FRENCH DOESKIN SHORTIE *in beige, white, brown, grey, black. #1539, $101.00 dozen. Delivery: August to December.* NORMAN BLUM (Kislav), *437 Fifth Ave.*

All prices quoted are wholesale.

evening gloves . . .



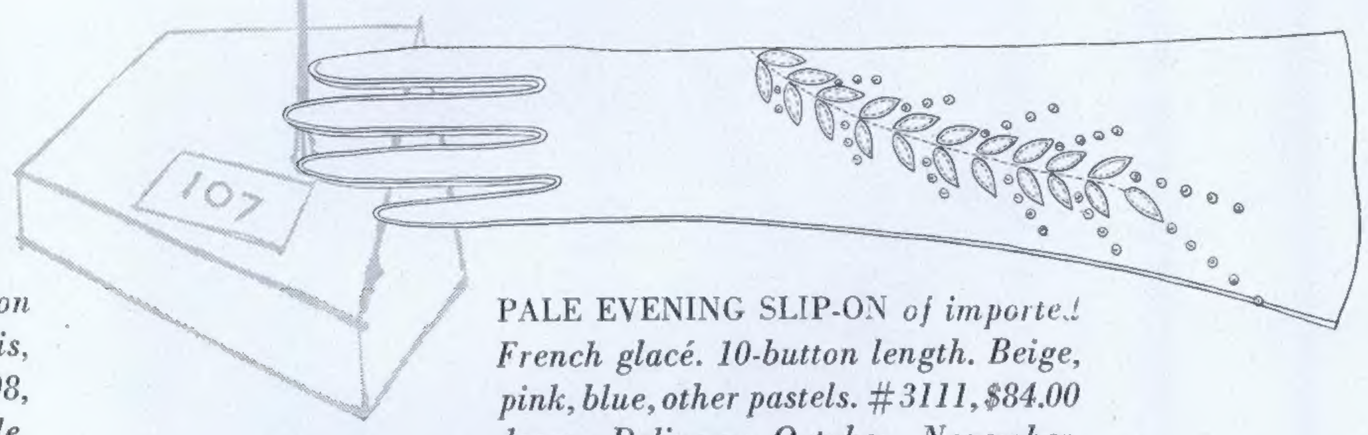
EVENING KIDSKIN. *16-button length. Almondized "Beautyskin". White, others. #Deluxe/16, $108.00 dozen. Delivery: 4 to 6 weeks.* ACME GLOVE CORP., *Gloversville, N.Y.*

RHINESTONES ON THE CUFF *of capeskin shortie. Black, white, others. #1676, $72.00 dozen. Delivery: July.* NOVOGLOVE CORP., *10 East 39th St.*

"PEARL"-LINKED GLACÉ, *P.K. sewn, Cocoa, beige, pink, blue, others. #1240, $42.00 dozen. Delivery: 2 to 3 weeks.* GLORIA GLOVES, *404 Fourth Avenue.*

"PEARL"-BUTTONED GLACÉ SHORTIE. *Full-P.K. sewn lambskin. White, black, brown. #14D638, $43.20 dozen. Delivery: August.* MEYERS MAKE, *1 Park Ave.*

BACK-BEADED SUÈDE, *6-button length. Made in France. Chamois, yellow, pink, red, others. #9208, $64.00 dozen, F.O.B. Grenoble, France. Delivery: 3 months.* THE PERRIN GLOVE COMPANY, INC., *232 Madison Ave.*



PALE EVENING SLIP-ON *of imported French glacé. 10-button length. Beige, pink, blue, other pastels. #3111, $84.00 dozen. Delivery: October, November.* ARIS GLOVES, INC., *411 Fifth Ave.*

DO SOMETHING ABOUT THOSE WASHING WOES!

Stock glove shampoos in the glove department, display them with washable leather gloves you have successfully laundered with the shampoo. Show customers how to "knead" almost-dry gloves, how to mold them into shape, fold them.

Consistent promotion is imperative

IN ADVERTISING, gloves shown in an elegant gesture—and coordinated with other fashion accessories—are most appealing.

IN WINDOWS, stress new colours: letter glove-notes on display cards. (*e.g.*, "With this tweed suit: cocoa pigskin shorties.")

IN FASHION SHOWS, select gloves carefully for their costume-compatibility . . . *talk* about them.

IN SELLING, persuade customers to try gloves on; many fashion details are lost in tissue paper wrappings.

All prices quoted are wholesale.

"AS WE GO TO PRESS"

Film feature:

"FASHION REPORT"

PRODUCED BY BATES FABRICS, INC.

Starring: quality fabrics . . . in a colour film of interest to yarn-goods as well as to ready-to-wear staffs. "Fashion Report" tells a 17-minute story of fabric production and merchandising in scenes showing Bates manufacturing processes and store promotions. This 16 mm. film is available to stores on request . . . with booklets of technical information, a glossary of Bates fabrics, and two swatched display folders. Contact:

Motion Picture Section
BATES FABRICS, INC.
80 Worth Street, NYC

FOR STOCKING STOCKS: *Stocking buyers have reported the success of the newer nylon stockings that combine the effect of dull crêpe texture with sheerness and durability. The elasticity of their high-twist yarns means trimmer fit . . . an answer to many customers' sizing problems. One outstanding line: "Nylocrepes" made by Waltham Hosiery. The stockings are 54-gauge, come in three proportioned lengths. Eight colours: "Lark" (pale beige), "Quail" (warm beige) through darker tones. $14.00 dozen. Delivery: 2 weeks.*

HARRISON HOSIERY MILLS,
(Waltham Hosiery)
1360 Soldiers Field Road, Brighton 35, Mass.

Nightdress notes . . .

BALBRIGGAN: *Long-sleeved balbriggan nightdress with ruffled drawstring neckline, elasticized waist and cuffs. Pink, blue, yellow. Small, medium, large. #2602 $28.00 dozen. Delivery: July-August*

LUXITE *by Holeproof*
330 Fifth Avenue

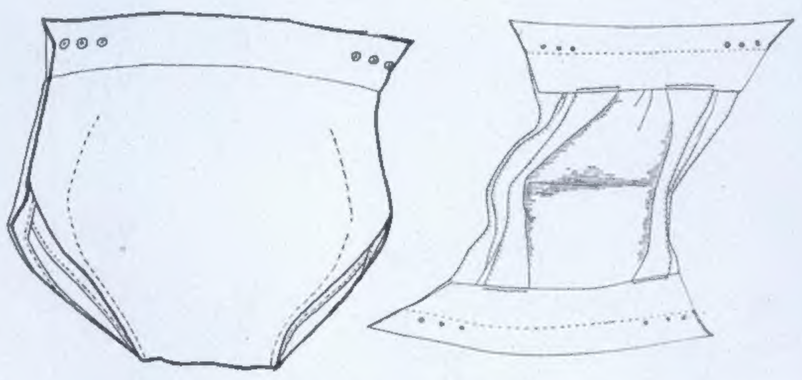
NYLON: *Nylon tricot nightdress with bodice shirred with bands of nylon lace. Blue, pink, yellow, white. Small, medium, large, #1803, $72.00 dozen. Delivery: 2 weeks.*

A. H. ROGERS & COMPANY
500 Fifth Avenue

PRETTY PEIGNOIR: *Made of soft, light-weight 100% wool, this peignoir has a dual silhouette . . . it can be worn either full or belted. Multi-coloured taffeta ascot (not shown), Catawba wine (purple), Boater blue (bright navy-blue), Chinese red (coral), Emerald green, Dove grey. Sizes 10-18. #5113, $12.75. Delivery: July*

ST. MARY'S ROBES
200 Madison Avenue

PLEASE NOTE: This Trade Edition of Vogue is available to retailers and manufacturers of women's ready-to-wear and accessories. It is not sold on newsstands. Prices quoted are wholesale and intended only for retailers.



YOUNG COVER-UP: *A new seep-proof, bind-proof diaper cover uses water-proofed nylon and nylon thread in an ingenious construction (patents pending). The cover encloses diaper along four edges so that no moisture escapes. Infant is kept "high and dry" and comfortable. Pink, blue, white. Small, medium, large, extra large. #Boater. $14.50 dozen. Delivery: July.*

DONOVAN ENTERPRISES, INC.
Saugatuck, Conn.

All prices quoted are wholesale.

Additional copies of this Trade Edition are available at $1.00 for fifty. Order from Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

To sell fashion, quote

VOGUE

Use these quotations in your advertising and/or on your own window or departmental cards.

These "Vogue Says" cards may be ordered without charge on 16" by 20" unmounted display sheets.

Check the number of each card wanted and mail this coupon (7/1)

☐ VOGUE SAYS: *"Fur futures: gain in colour"*

☐ VOGUE SAYS: *"Fur futures: loss in bulk"*

☐ VOGUE SAYS: *"Beginning now: velvet additions"*

☐ VOGUE SAYS: *"Velvet is a flatterer"*

☐ VOGUE SAYS: *"Cool news: chiffon"*

☐ VOGUE SAYS: *"The news: early jersey"*

☐ VOGUE SAYS: *"Young evening colour: dark blue"*

☐ VOGUE SAYS: *"Young fashions: young prices"*

Name_____

Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

Your release date:

July 3rd

To sell new furs

VOGUE SAYS: "New fur shapes: relaxed, dress-like"
VOGUE SAYS: "Fur news: shoulders without bulk"
VOGUE SAYS: "Fur news; mink smock"
VOGUE SAYS: "Casual elegance: mink effortless as a smock"
VOGUE SAYS: "Useful fur shape: finger-tip jacket"
VOGUE SAYS: "News: caramel-beige Persian lamb"
VOGUE SAYS: "Pale Persian lamb: city/country fur"
VOGUE SAYS: "Summer ermine: little length"
VOGUE SAYS: "The news: taupe mink"

To sell velvet additions

VOGUE SAYS: "Velvet: early starter this year"
VOGUE SAYS: "Velvet: transition touch"
VOGUE SAYS: "Velvet draws summer clothes toward autumn"
VOGUE SAYS: "Velvet adds dignity to cotton"
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VOGUE SAYS: "Black faille coat has a long-into-autumn life"
VOGUE SAYS: "Early jersey: lace-knit"
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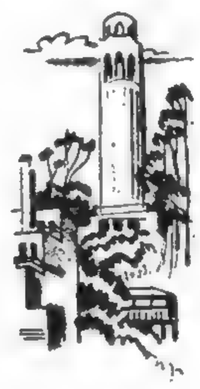

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Vogue
July, 1949

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Vol. 114, No. 1
Whole No. 1831

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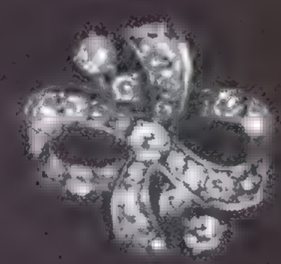

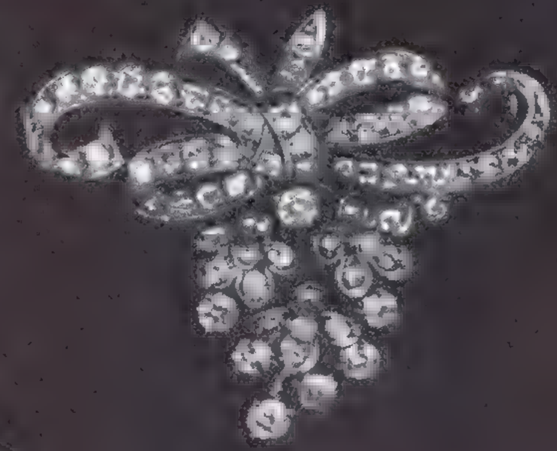

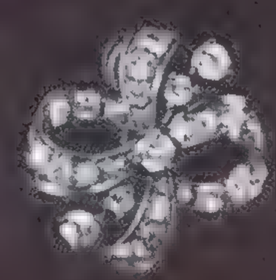

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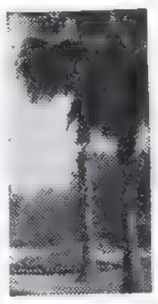
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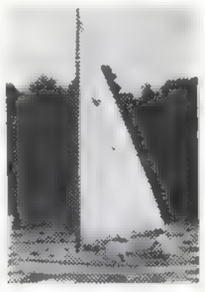

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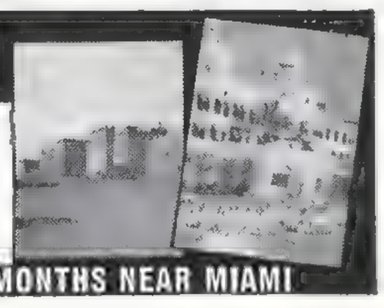

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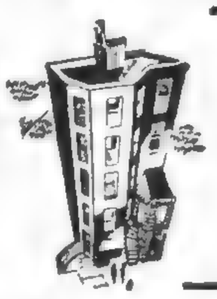

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This is a second close-up appearance of Reed & Barton's new "Burgundy" sterling silver shown as part of the plan for "One-room elegance" in the May 1 issue of Vogue. Because of a technical error, some of the detail was lost. It is reprinted here for your more accurate inspection. This pattern, prompted by French designs, in place settings, Macy's.

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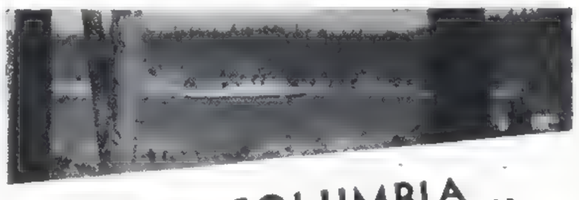

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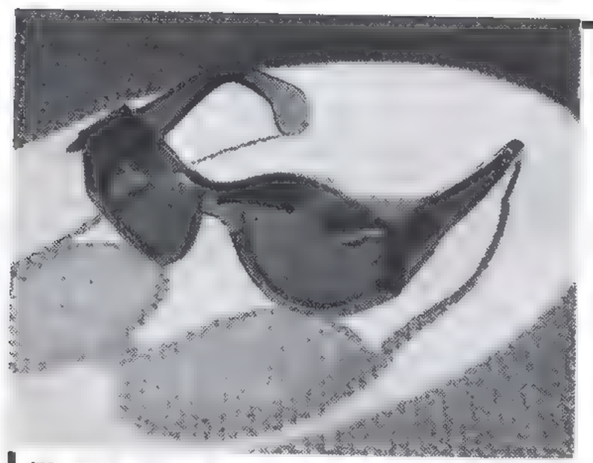

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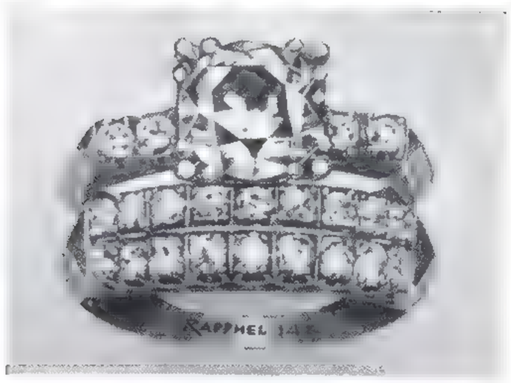

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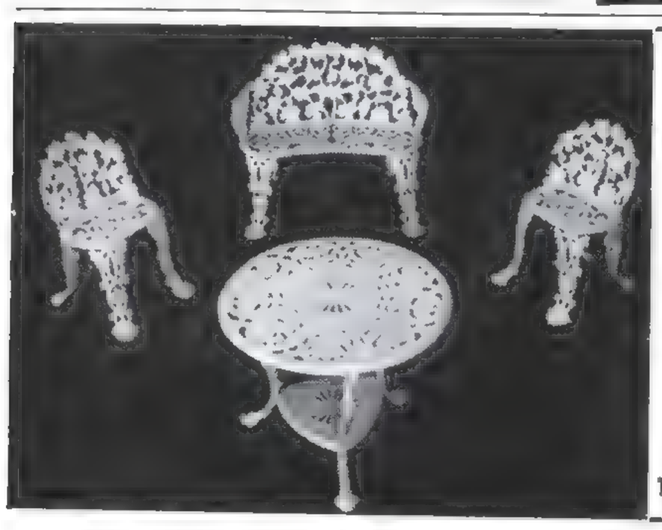

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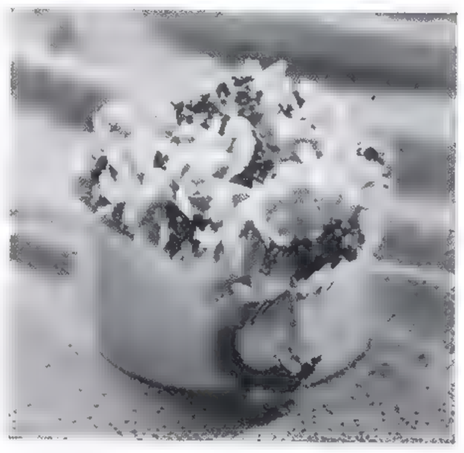

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CORRECTION: In June Vogue, p. 50, the address of Ferrantelle was given as 748 Madison, instead of 748 Fifth Ave.

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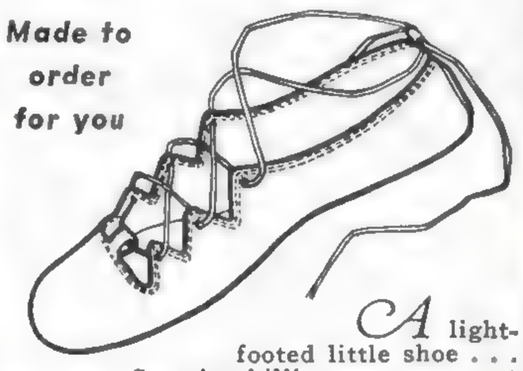

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A DIRECTORY OF FINE HOTELS AND RESORTS

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VOGUE TRAVELOG SECTION is published for your convenience. When planning a trip, take advantage of these fine listings.

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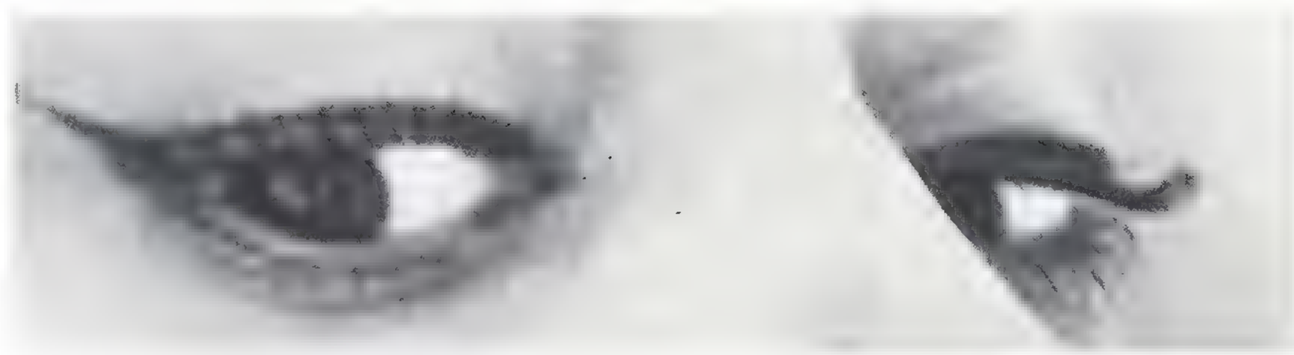
VOGUE'S

eye view of



PENN

what July needs

July needs, first of all, less tampering with.

More people who know July is happening.

More last-minute decisions. More sudden invitations. More trains to be missed or caught.

More people who see the sweet, appointed lull of July as both food and blessing for the soul . . . perhaps the whole saving, the making of the year.

July needs more eye-openers: the discovery that people from other towns have also heard of (Braque and Eliot).

More specifically-July luxuries. The luxury, for instance, of really getting lost in a book, without having one ear cocked for the telephone.

More specifically-July discoveries. The discovery about oneself, for instance, that: quiet, one is more alive.

July needs more waistlines (the new 10-day diet in this issue encircles the situation).

Less heat-generating food (look at that same 10-day diet from this angle).

More hammock life (there are hours of that in the reading matter in this issue—and train reading, even bathtub reading).

More horizons (touch Barcelona, pages 42-49).

More Moselle and mint on ice (see cool drinks, this issue).

More snow (see Furs, Advance Notices of, this issue).

More July for more people (including us: and so, Vogue publishes only once, in the month of July).

ONE-TENTH OF THE 10-DAY DIET

VOGUE'S 10-DAY DIET X

EATING FOR A 10-POUND LOSS

Chart on next pages

A diet is not only a matter between you and your mirror—but between you and your doctor. Most people can stand a weight loss without a loss in health. Many people urgently need a weight loss to protect or increase health. But it is wise to check medical opinion before any diet—even this, which is rich in protective foods.

Diet X is a plan of ten days' eating, for the loss of approximately ten pounds' weight. The menus, on the following pages, have been put together to protect the body's need of basic food values and to protect vitality (perhaps even to increase it).

Diet X menus are planned for summer. They contain many of the freshest and handsomest foods of the season.

Diet X holds to the modern reducing theory of the forceful protein. Protein-rich foods (meat, fish, eggs) produce an enormous amount of energy in comparison with their calorie values—and help to burn up already-stored fat. They are, too, satisfying foods, which stave off hunger and are enjoyable to eat.

Diet X is most effective if you eat every item on every menu. You must not eat any less! It has been proven that weight is more easily lost on a certain calorie-minimum than by actual starvation. The starved system becomes surly, slows down all its processes in rebellion, and conserves its fatty resources tenaciously. It is not only pleasanter, but more weightlifting, to eat adequately.

Diet X has been figured (in time and loss of pounds) on the calorie counts of its own exact menus. This means (if you want it to work accurately for you) no added food or drink. No sugar in beverages or on cereals or fruits (although saccharin may be used); no hard or soft drinks; no butter, no sauces, no gravies; no mayonnaise or French dressing; no absent-minded nut or canapé nibbling; and no bread . . . for these ten days.

Diet X, however, can stand a little cheating—if leeway is the one way to keep you on a diet. If you must have dressing with your salad, for instance, or a little butter on your vegetables, or a bit of sugar on your grapefruit—you might count *one* of these calorie luxuries as permissible cheating. But only if you also count the calories—and count on a correspondingly slower weight-loss.

Diet X, we realize, can seldom be tried in a completely uninterrupted way. The problem of dining-out, or restaurant menus, is almost inevitable. Where you can't choose the exact foods indicated on the diet, remember this: you can eat clear soup or vegetable juice; meat (except fried), un-sauced vegetables, fruit, and plain coffee or tea. And you'll still be hewing close to your diet.

Diet X can be made even more delicious, and still calorie-exact, if you enjoy making like a gourmet. Keep several pots of fresh herbs in the kitchen (chives, tarragon, basil) and sprinkle them over meat, fish, vegetables—where you might miss a sauce or butter. Use garlic or mustard as a frequent flavouring. Try grilling meats and fish over charcoal (where it says here "steamed," "boiled," or "broiled"). Add a dash of lemon or orange juice and chopped mint to fruit, instead of cream. (Chart on next pages.)

[EDITOR'S NOTE: *The complete Diet X menus have been reprinted in a small purse-size booklet. If you would like one, see page 108.*]

DRAWING BY MARY FAULCONER

VOGUE'S DIET X...

	1ST DAY	2ND DAY	3RD DAY	4TH DAY	5TH DAY
BREAKFAST	RASPBERRIES . 42 fresh; ½ cupful with SKIMMED MILK 45 ½ cupful BLACK COFFEE . 0	HALF CANTALOUPE . . 50 EGG . . . . . 75 poached; on a thin slice of CRISP TOAST . . 40 BLACK COFFEE. 0	HALF GRAPEFRUIT . . 50 CORN FLAKES . 50 ½ cupful with SKIMMED MILK 45 ½ cupful BLACK COFFEE . 0	FRESH PEACH . 50 EGG . . . . . 75 soft-boiled or poached TOAST . . . . . 40 thin slice, crisp BLACK COFFEE . 0	STRAWBERRIES 52 fresh; 1 cupful with SKIMMED MILK 45 ½ glass GRAHAM CRACKER . . . 35 large BLACK COFFEE . 0
LUNCH	BLUEFISH . . . 102 broiled, with chopped parsley ASPARAGUS . . 20 8 stalks, with lemon CABBAGE . . . . 14 shredded; ½ cupful, vinegar dressing SKIMMED MILK 90 1 glass WATERMELON . 71 small slice	LOBSTER MEAT. 108 flaked; 1 cupful TOMATO SAUCE . 25 1 tablespoonful KALE or SPINACH . . . 26 ½ cupful, cooked CELERY 2 stalks and ENDIVE . . 15 1 stalk SKIMMED MILK 45 ½ glass ORANGE SLICES 75 broiled	LIVER . . . . . 135 pan-broiled; average serving, with ONION SLICES . 28 ZUCCHINI or SUMMER SQUASH . . . . 36 with 2 teaspoonfuls grated Parmesan cheese STRAWBERRIES 26 fresh; ½ cupful SKIMMED MILK 45 ½ glass (can be used on berries)	CHICKEN . . . 128 lean meat of ½ broiler ASPARAGUS . . 20 8 stalks, with lemon CAULIFLOWER . 16 WHOLE RAW CUCUMBER . . 7 eat out of hand, or sliced and soaked in diluted vinegar SKIMMED MILK 90 1 glass	SHRIMP COCKTAIL . . . 35 4 shrimps on lettuce leaves TOMATO SAUCE. 25 1 tablespoonful LOBSTER . . . 108 whole, broiled (medium size) GREEN or WAX BEANS . 20 ½ cupful WATER CRESS . 3 SKIMMED MILK 90 1 glass
DINNER	LAMB CHOPS . . 192 2; fat cut away MUSHROOMS . . 2 ½ cupful GREEN SALAD . 110 half head lettuce chopped chives green pepper cubes water cress half cucumber sliced fresh tomato crumbled Roquefort cheese, 1 inch square vinegar or lemon juice salt BAKED PEACH . 50 1, medium BLACK COFFEE or TEA . . . . . 0 DAILY CALORIES 738	SIRLOIN STEAK 200 broiled; fat cut away BABY CARROTS . 30 steamed; sprinkled with chives TOMATO . . . . 23 fresh; peeled; to be eaten raw, with salt CUSTARD CUP . . 70 boiled; made with skimmed milk, no sugar BLACK COFFEE or TEA 0 782	MEAT PATTIES . 183 broiled; 2 small (3½ oz., lean ground round steak) TOMATO . . . . 70 stuffed with uncreamed cottage cheese, mixed with chopped green pepper, carrot, chives WHIPPED GELATINE . . . 75 with added fruit juice BLACK COFFEE or TEA 0 743	ROAST BEEF . . 200 generous serving, fat trimmed BROCCOLI . . . 28 ½ cupful SALAD . . . . . 60 aspic, plain gelatine with finely chopped fresh greens, tomato, celery, shredded cabbage, pimiento, green pepper ORANGE SLICES 75 garnished with chopped mint BLACK COFFEE or TEA 0 789	COLD SALMON . 200 fresh; average serving, with lemon BRUSSELS SPROUTS . . . . 23 ⅔ cupful SALAD . . . . . 40 (half head of lettuce, cucumber, ½ tomato, teaspoonful lemon juice) HALF GRAPEFRUIT . . 50 broiled BLACK COFFEE or TEA 0 726

EATING FOR A 10-POUND LOSS

6TH DAY	7TH DAY	8TH DAY	9TH DAY	10TH DAY
RHUBARB . . . 14 fresh; stewed, without sugar, ⅔ cupful **EGG** . . . . . 75 poached or boiled **TOAST** . . . . . 40 thin crisp slice **BLACK COFFEE** . 0	**HONEYDEW MELON** . . . . 50 small slice **BRAN FLAKES** . 54 ½ cupful, with **SKIMMED MILK** 45 ½ cupful **BLACK COFFEE** . 0	**PINEAPPLE CUBES** . . . . . 31 fresh; ½ cupful **EGG** . . . . . 75 poached, on **TOAST** . . . . . 40 1 thin crisp slice **BLACK COFFEE** . 0	**HALF GRAPEFRUIT** . . 50 **PUFFED RICE or WHEAT** . . . 58 1 cupful, with **SKIMMED MILK** 45 ½ glass **BLACK COFFEE** . 0	**STRAWBERRIES and RHUBARB** . . 66 cooked together without sugar—1 cupful strawberries, ⅔ cupful rhubarb **EGG** . . . . . 75 poached or boiled **TOAST** . . . . . 40 1 thin, crisp slice **BLACK COFFEE** . 0
HADDOCK . . . 118 steamed; with chopped chives **BEET GREENS** . 32 cooked; ½ cupful **SALAD** . . . . . 60 small mound of cottage cheese on fresh pineapple slice **SKIMMED MILK** 90 1 glass	**CRABMEAT** . . . 66 ½ cupful; with **TOMATO SAUCE** . 25 1 tablespoonful **CELERY** . . . . 5 stewed; ⅔ cupful **SHREDDED CABBAGE** . . . . 14 ½ cupful **SKIMMED MILK** 90 1 glass	**MEAT PATTIES** . 183 broiled; lean, ground round steak; 2 small **SUMMER SQUASH** . . . . 16 ⅔ cupful **TOMATO** . . . . 23 fresh; quartered **SKIMMED MILK** 90 1 glass	**SCALLOPS** . . . 102 15; steamed, with lemon **GREEN BEANS** . . 20 ½ cupful **BOILED CABBAGE** 25 ¾ cupful **LETTUCE** . . . . 40 whole head, quartered, with diluted vinegar or lemon juice **SKIMMED MILK** 90 1 glass	**VEAL CUTLET** . . 114 broiled, not breaded **CAULIFLOWER** . 16 ⅔ cupful **SPINACH** . . . . 12 ½ cupful **ASPIC SALAD** . . 60 (plain gelatine with finely chopped chicory, carrot, green pepper, celery, chives, tomato) **SKIMMED MILK** 90 1 glass
CONSOMMÉ . . 17 ½ cupful **TURKEY** . . . . 192 white or dark—or thigh of roast chicken; average serving **TOMATOES** . . . 30 fresh; stewed ½ cupful **CELERY and CARROT STRIPS** 25 **MELON BALLS** . 50 with lemon juice and chopped mint **BLACK COFFEE or TEA** 0 743	**TENDERLOIN STEAK** . . . . . 225 lean, broiled **MUSHROOMS** . . 2 ½ cupful **ONIONS** . . . . 28 boiled; 5 small onions **BABY CARROTS** . 30 steamed; with chopped parsley, ½ cupful **SALAD** . . . . . 40 whole tomato and half cucumber, sliced on lettuce hearts; vinegar **HALF PEAR** . . . 75 soaked in orange juice **BLACK COFFEE or TEA** 0 749	**ROAST CHICKEN** 161 ½ breast **ASPARAGUS** . . 34 6 stalks, with 2 teaspoonfuls grated cheese **CAULIFLOWER** . 16 ½ cupful **ENDIVE** . . . . 10 crisp stalks; raw **SLICED FRESH PEACH with CURRANTS** . . . 75 **BLACK COFFEE or TEA** 0 754	**LEG OF LAMB** . . 202 roasted; average serving **MINT SAUCE** . . 10 1 tablespoonful **BROCCOLI** . . . 28 ½ cupful **EGGPLANT** . . . 28 cubed; 1 cupful **CELERY** . . . . 10 2 stalks **FRESH PINEAPPLE and RASPBERRIES** 53 ½ cupful pineapple cubes, ¼ cupful raspberries **BLACK COFFEE or TEA** 0 761	**CLAMS** . . . . . 47 6 medium **CODFISH STEAK** 101 steamed; 4 oz. **SUMMER SQUASH** . . . . 16 ⅔ cupful **SLICED TOMATO** 23 **WATERMELON** . 71 small slice **BLACK COFFEE or TEA** 0 731

BEGINNING NOW:

VELVET ADDITIONS

An early starter this year, velvet: lending sudden dignity to cotton and tweed; giving a tone of voice to linen and Shantung. Looking so new and so right and so born-for-each-other with cottons and linens and prints that you begin to wonder "what did I wear with them *last* year?"—and you realize what a perfect transition cloth it is. A little velvet hat brings a pale cotton to town in September or July. A velvet cardigan makes a Sunday-lunch costume of your herringbone skirt. And velvet slippers can change a quiet beige linen into a don't-dress-for-dinner dress.

You might have no more than a dark green velvet belt on a pink linen dress, or you might have a whole jacket, softly brown, to wear with tough tweeds and ghillies; or, in town with pale green linen or beige Shantung. It might be the sharp-cut collar of a simple jacket that "takes hold" and makes it look like a current event. A mere touch of velvet is second only to a big black hat in pulling together a print dress. You might have a cotton velvet skirt; not too wide, just full enough to show off its highlights, and wear it with more velvets or plush, or linen or jersey or waffle piqué. Velvet might be the makings of your one July through September transition hat—perhaps a worked-up little helmet that lies softly against your cheek; or a great commanding shape of a black velvet hat—the very one that male authors always place so lovingly on their heroines' heads. You'll find that velvet slippers have an all-over-clarity of colour (even black) that's often welcome as the strong accent to a softly diffused summer evening dress (which likely has a velvet sash anyhow); that a fold of velvet ribbon under your pin makes it Glitter Like Anything.

It's no news that velvet-next-to-your-skin is a flatterer, and its compliments are just as effective on other materials; it exaggerates the crisp grain of linen, the soft shine of Shantung, the atmospheric quality of organdie, the sturdiness of tweed, the gentle fall, or the starching out, of cotton, the coquettish swish of taffeta. Gently, by praise, the velvet-addition draws summer-summer clothes towards the autumn.

VELVETEEN WITH TWEED *opposite*

Dropped-shoulder cardigan, a lively dark brown, of Crompton velveteen. About $23. The skirt: Stroock wool tweed. About $25. The shirt: kasha-colour (with a soft bloom on it), woven of wool and fur. About $13. All three, Lotte designs. Bonwit Teller; I. Magnin; Hudson's.

VELVET HELMET

News—the fact that the hat is velvet, worn this minute with linen or silk; that the shape is a bobsled helmet, hiding the hair. Mr. John; Marshall Field; Wm. H. Block. News again—the improbable size of the pseudo-pearls. Earrings, bubbly clip set at the shoulder's curve, at Hattie Carnegie.

VELVET AND CRASH

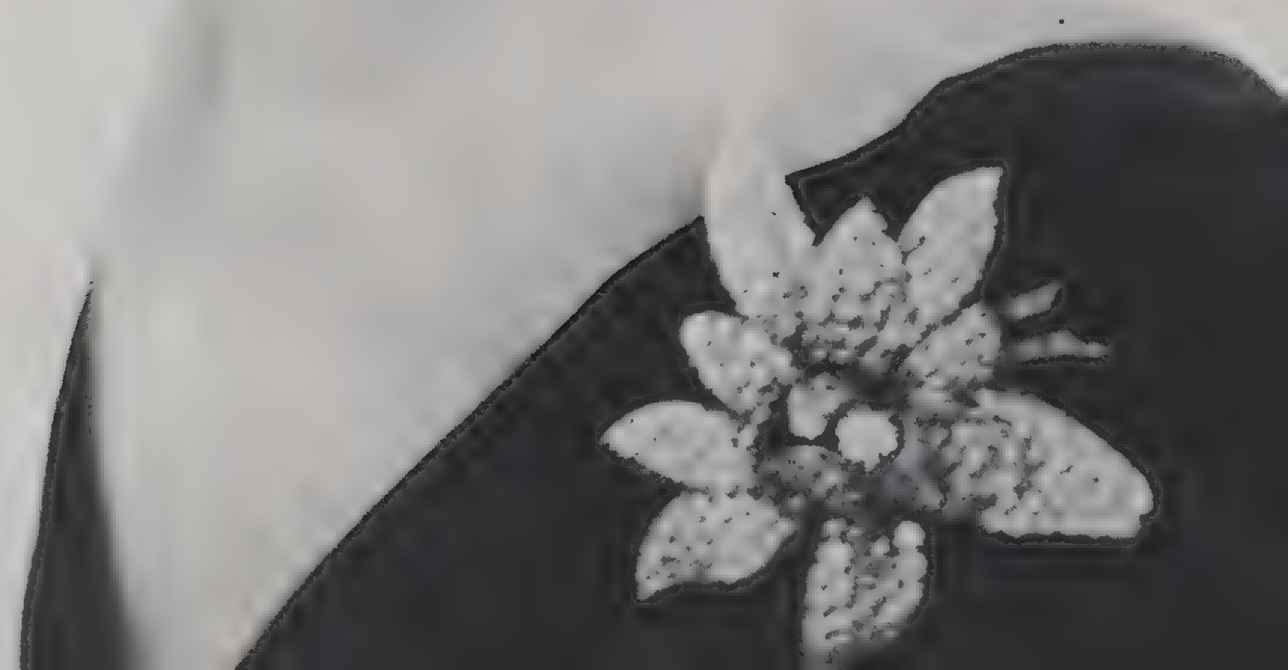
Stroke of genius for a summery jacket—velvet on ivory-pale rayon-and-cotton Everfast crash; about $45. Superb black silk Shantung sheath; about $40. Both by Vera Maxwell. Henri Bendel; Thalhimers; I. Magnin. Simulated pearls by Trifari, also Henri Bendel. And note: the clinging, tilted cap . . . the flawless black of velvet.

VELVET AND BOLD

A new sort of summer theatrics: zebra-stroked cotton plush blouse to wear with slacks, dinner skirts; about $25. And, for day, with this black Merrimack velveteen skirt, $23. By Mildred Orrick. Bergdorf Goodman; Himelhoch's. Coro earrings, $2 plus tax; Lord & Taylor. Note: a velvet baseball cloche.

VELVET, PURE SHAPE

A black velvet shape of a hat, lifted away from the brow, curved to a point, involved almost entirely with allure. To wear from July on, towards evening. At Hattie Carnegie; I. Magnin; Frost Bros. Diamond earrings, diamond flower pinned at the crest of the shoulder; Van Cleef & Arpels.



PENN

CATALAN GIRLS IN OLD COSTUMES DANCING THE CLASSIC, FORMALLY PRECISE, POPULAR *SARDANA*

PICASSO—SELF PORTRAIT (1900)
DETAIL FROM A PEN DRAWING

JUNYER COLL., BARCELONA

BARCELONA AND PICASSO

EIGHT PAGES ABOUT THIS CATALAN CITY...
WITH PICASSO MEMORABILIA...
PHOTOGRAPHS BY IRVING PENN

The grey-stone Mediterranean port of Barcelona, rising high to the hills, spotted with round pines against a tensely blue sky, has been for hundreds of years important in Spanish painting. In the last half century, three famous living painters, Miró, Dalí, and Picasso, have come out of the curious Catalan soil on which there are still remnants of crossroads culture. Named for Barca, the Carthaginian dictator, father of Hannibal, Barcelona has been crossed by the Phoenicians, Greeks, Romans, Visigoths, Vandals, and Arabs. (Now, Spaniards from other parts of the country call the Catalans the Americans of Spain—sharp, active, materialistic: "The Catalans can get bread from stones.")

Picasso, born in the south of Málaga in 1881, came to Barcelona in 1896. For the next twenty years his work showed the fundamental effect on him of the hilly cubistic landscape, of the bull rings, the little cabarets. When he began first to see he saw the sad classic-eyed children, the long-fingered drinkers, the beggars and the madmen. He saw the fantasy of the buildings designed by Antoni Gaudí. He understood the Catalan proverb: "If nothing suits, give blue." *(Continued on following page)*

BULL FIGHT AT A BARCELONA BULL RING WHICH PICASSO (WHOM GERTRUDE STEIN LATER CALLED "THE LITTLE BULLFIGHTER") OFTEN SKETCHED AND PAINTED.

BARCELONA AND PICASSO

As Jean Cassou wrote in his *Picasso:* "With Picasso one must place him amid Spanish references to arrive at an understanding of him."

Barcelona, far less relaxed than in Picasso's days, now has a certain sad tenseness. Much of its old intellectual international life in music, art, and sports has drained away, mainly because of the 1936-1939 Civil War. But its noises are the same, the whistle of the boat sirens, the clicking of spoons against cups in open cafés, the cries of the Andalusian lottery sellers, the twittering of the sparrows, black in the maples of the great flower-stalled boulevard, Las Ramblas. On Sundays still the little families walk their triangle of pleasure, the park, the art galleries, and last the pastry shops. To those gallery-goers Joan Miró, who lives part of the year in Barcelona, is unknown; Salvador Dalí is known as a respected American success story, and Picasso as a painter whose great work stopped after his Blue, Pink, and Classical periods when the influence of Catalonia was strongest. Only the experts know well his later profound work after he left Spain in 1904 to live in Paris. In 1920 he gave one of his Harlequin paintings to the Barcelona Museum of Modern Art; during the Civil War he contributed milk for its children.

Barcelona explains much of Picasso that has often seemed inexplicable. In the Catalonians, always yearning for autonomy, the rebellious spirit lies deep; they say philosophically: "Authority is always against the people." *(Continued on page 49)*

Opposite: THE "BOUILLABAISSE" OF BARCELONA, LIKE POLYCHROME SCULPTURE: THE COLOUR OF THIS CRAYFISH STEW GIVES SPECIAL PLEASURE TO CATALONIANS. PENN

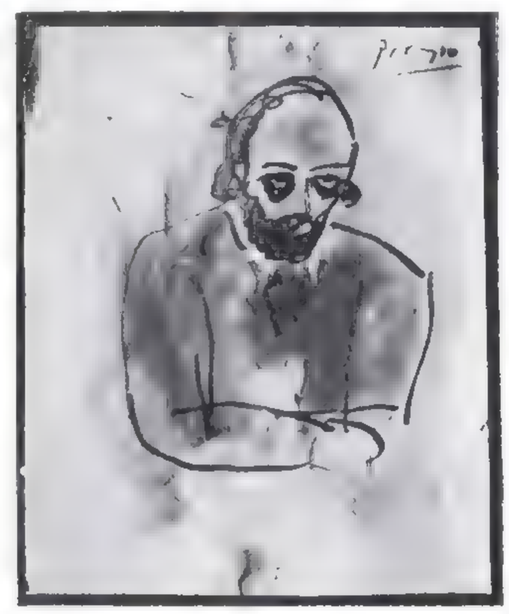
BARCELONA AND PICASSO

Barcelona's most famous Flamenco dancers at an outdoor café overlooking the street of popular entertainment where Picasso in his early Toulouse-Lautrec period found models, situations.

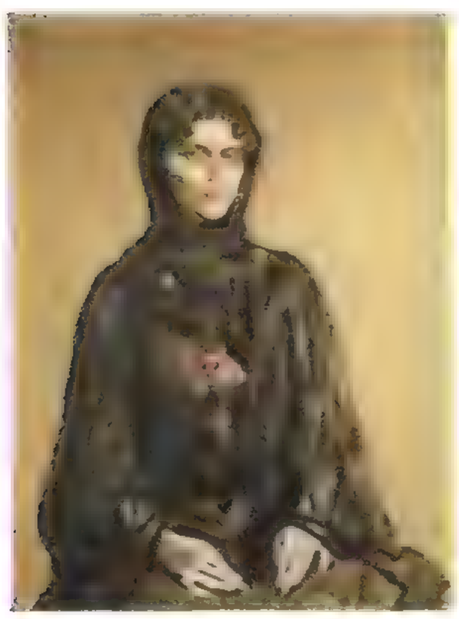
Coll. Museum of Modern Art, Barcelona
Picasso café painting (1900), important in his development. Painted during the time of his Toulouse-Lautrec period.

Wall with overlapping cultures; colour, form, texture of Cubism.

Coll. Perdigo
El Greco and mannerist Catalonian paintings influenced the elongation of figures in Blue Period.



Coll. Graells
Picasso drawing (1897) supposedly of Manolo, the sculptor, one of his friends.



Coll. Junyer, Barcelona
Fernande Olivier (1904), Picasso's first wife—a beautiful woman with two conversational subjects: hats and perfume. On back of portrait, a scratched-out Harlequin.

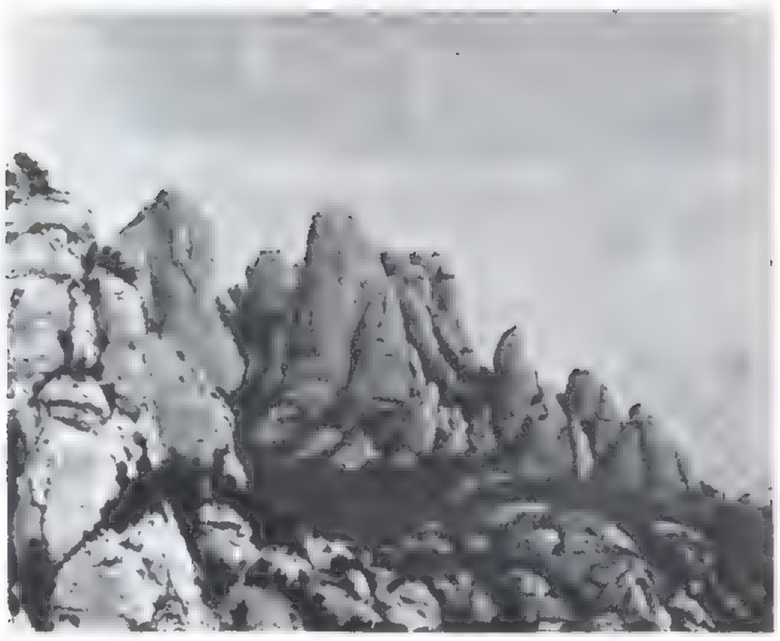
Museum of Modern Art, Barcelona

Coll. Junyer
Picasso's family were often used as models. *Left*, his sister (1899), still living in Barcelona; *at right*, café scene (1897), with his father (then professor at the Academy of Art) wrapped and capped, in centre.

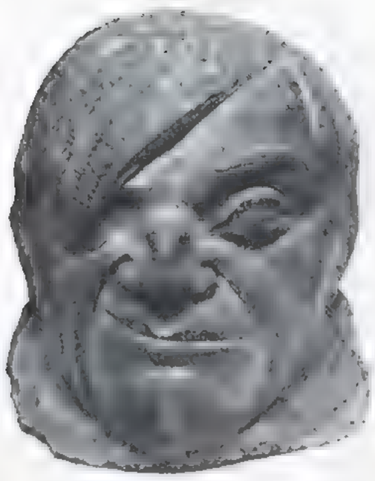
Museum of Modern Art, Barcelona
Portrait of Picasso by Ramón Casas, who recorded the artists.

Coll. Junyer
Picasso water colour of the celebrated Pedro Romeu, owner of the remarkable café, 4 Cats.

Coll. Junyer
Sebastiá Junyer (1948), painter, close Picasso friend (see Vogue, May 15), the hero of many Picasso anecdotal sketches, sat for this early but important Blue Period painting (1903).



The famous eroded peaks of the Montserrat Mountains, part of Picasso's Barcelona, were a vital influence on Gaudí's architecture.



Head of Picasso by Pablo Gargallo in the Barcelona Museum of Modern Art Collection.

Barcelona square, just as it was in Picasso's youth except for yellow taxi.

Penn

Festival in the street with merry-go-rounds and strings of yellow lights; children often as wan as those in early Picassos stop dancing *sardanas* and fox trots to pose in Goya positions for photographer Penn.

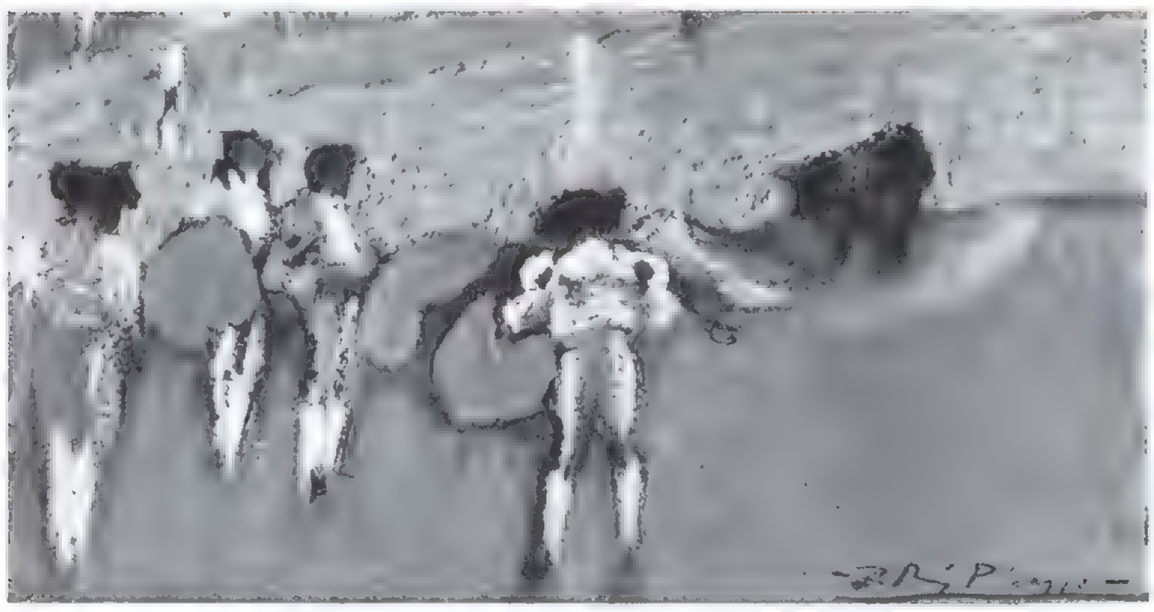
Catalonian Madonnas: *left*, wood, 12th cent., similar to Montserrat Virgin; *right*, 14th cent.

Old ballad sheets; Picasso has followed this popular form occasionally.

Coll. Junyer

Museum of Catalonian Art, Barcelona

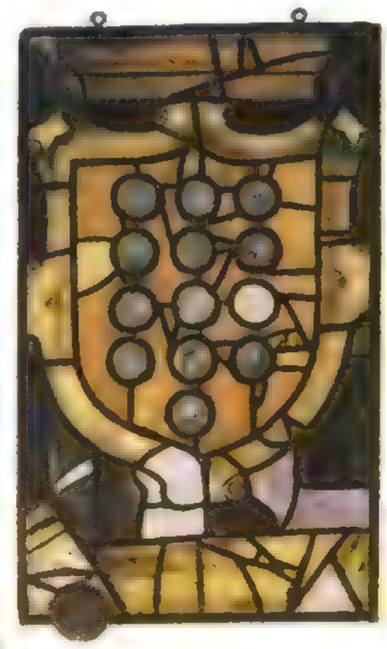
Early mediæval heads, both Catalonian. *Left:* polychrome wood. *Right:* Romanesque fresco. Romanesque art was absorbed by Picasso as part of his early Barcelona environment.



Picasso bull-fight painting, small, little known, hangs in the Rusiñol Museum in Sitges.

Coll. Junyer

Important forerunner of Picasso's first great Cubism painting, "Les Demoiselles d'Avignon." (Never published before in colour.)



Sixteenth century Catalonian stained glass (Rusiñol Museum).

BOY OF THE BARCELONA STREETS; HIS ROUND EYES HAVE THE MEDITERRANEAN PATHOS OF PICASSO'S CLASSICAL PERIOD.

BARCELONA AND PICASSO

Rebellion, experiment are all part of Picasso's hold on his followers throughout the world—and no living painter has a greater influence. He has been as much an experimenter as Barcelona's great twentieth-century architect, Antoni Gaudí. Small, charming, bearded, a deeply religious man who was often called a little saint, Gaudí had grotesque imagination, designed apartment houses, symbolic and Wagnerian, with the concrete apparently melting, rhythmically. His monument, however, is the unfinished Cathedral of the Holy Family, shining with gold and pigment, with brown chipped glass appliquéd into the grey cement, a method similar to that used in the white Jain Temple in Calcutta.

In his Picasso 1940 monograph, Jean Cassou wrote: "Barcelona produced many kinds of artists, from realists to purely ornamental painters; ornamental painters in whom was found a virtuosity, an ostentation, a glitter, which is part of the Catalan genius. But this genius, particularly with its bad taste become virtue, is perhaps never as strongly expressed as in Antoni Gaudí. . . . Picasso's genius, his action, his intellectual gestures, all are quickly read by those who are familiar with the Spanish geniuses. He had the inclination to use obsolete forms and in many ways the same ones that Gaudí deliberately introduced in architecture." . . . Like Gaudí, Picasso has a passionately inventive curiosity that first showed in Barcelona and that, since then, has become one of the great wonders of contemporary art.

Opposite: THE CATHEDRAL OF THE HOLY FAMILY, BY GAUDÍ; A MONUMENTAL SHELL, OVERRUN WITH STONE ANIMALS. TYPICAL PLUMED AND LIVERIED FUNERAL PROCESSION.
PENN

MISS INGRID WYNDHAM

CECIL BEATON

MISS EMI LU KINLOCH,

débutante daughter of Sir Alexander and Lady Kinloch, likes shooting in Scotland, parties in London. Here her dance dress is swirling white-dotted muslin with a pale green taffeta jacket. By Hardy Amies.

MRS. ANTHONY CROSSLEY,

who recently exhibited a group of her paintings in the Trafford Gallery in London, is photographed in a Norman Hartnell dress, broad sweeps of aquamarine net sewn with iridescent sequins.

IN LONDON...

MME. BIANCA MOSCA

(Mrs. Claude Crawford), in the drawing room of her London house, where she entertains, carries on her work as a successful fashion designer. Her evening dress, with its hint-of-a-bustle drapery, grey butterfly brocade.

MISS INGRID WYNDHAM,

opposite, débutante daughter of Mrs. Richard Wyndham and the late Mr. Wyndham, artist and writer, photographed in the drawing room of Henry Channon's Belgrave Square house. Her dress, coffee-coloured Jacqmar satin, by Victor Stiebel.

MRS. ALEC HAMBRO

who looks like a Gainsborough beauty, lives in Wiltshire with her two daughters. Her brother, Cecil Beaton, photographed her in London in this Michael Sherard silk print suit, hat by Gardenia.

MRS. CHARLES CREED

characteristically *nette* in a navy-blue wool dress and beige gabardine jacket designed by her husband; the tiny cloche by Agmar. With her, the Creeds' Welsh Corgi.

IN LONDON...

MRS. CLAUDE CRAWFORD

(Mme. Bianca Mosca) has a crisp elegance, a special liking for strict wool suits; this one, her own design, in Scotch tweed.

CECIL BEATON

MRS. PETER THORNEYCROFT

who was Countess Carla Roberti, has the smooth dark hair, finely-drawn features of a Bellini portrait. Her wide-curving hat, by Vernier, is beige straw woven with gold threads; the gold and topaz wing-earrings are her own design. (Mrs. Thorneycroft and Mrs. Creed are both on the staff of British Vogue, were photographed in The Royal Aero Club Aviation Centre, at Londonderry House.)

PORTMAN PRESS

Left: The six bridesmaids, all in pale green organdie, carrying pink roses. The Misses Davina Bowes-Lyon, Philippa Dunne, Anthea Packe, Susan Hornby, Sherley Smith, and Claire Baring. *Below:* Flower girls, Mary and Victoria Fielden.

LONDON WEDDING OF LORD ST. JUST AND MISS LESLIE NAST

One of the youngest brides of the London season was nineteen-year-old Leslie Nast, the daughter of Mrs. Rex Benson and the late Condé Nast, who was married on June 1 to Lord St. Just, son of the late Lord St. Just and of Lady St. Just of Wilbury Park, Salisbury. The wedding took place at St. James's, Spanish Place, and the reception, for three hundred guests, was at 18 Carlton House Terrace, the house of Colonel the Honourable J. J. Astor and Lady Violet Astor. There were two very young flower girls and six bridesmaids, in green organdie; the bride went up the aisle on the arm of her stepfather, Lieutenant Colonel Rex Benson. Her wedding dress, made for her in New York by Bergdorf Goodman, was of ivory satin with a pale ivory lace jacket; her tulle veil floated from a tiny arc of flowers. Instead of the traditional bouquet, she carried a prayer book.

Mrs. Rex Benson, the bride's mother, in blue-grey taffeta, a hat with pink paradise feathers.

Entering the church, the bride with her stepfather, Lieutenant Colonel Rex Benson, who was British Military Attaché in Washington during the war.

CECIL BEATON

THE BRIDE AND GROOM, LORD AND LADY ST. JUST

HAL PHYFE

MR. AND MRS. CHARLES SIMONTON McCAIN, JUNIOR

SPRING WEDDINGS IN AMERICA

COUNT AND COUNTESS ANTHONY SZAPARY

Above, right: Mr. and Mrs. Charles Simonton McCain, junior, were married in New York, are shown here at their wedding reception at the house of Mrs. Cornelius Vanderbilt, the bride's grandmother. Mrs. McCain, who before her marriage was Cornelia Vanderbilt Davis, daughter of Mrs. Robert L. Stevens and Henry Gassaway Davis, wore a wedding dress after a Renaissance tapestry, the deep décolletage sewn with seed pearls. *Right:* Count and Countess Anthony Szapary, who were married in St. Matthew's Cathedral in Washington, leaving for the house of the bride's mother, Countess László Széchényi, for their wedding reception. Countess Szapary, the former Sylvia Széchényi, whose father was the Hungarian Minister to the United States from 1921 until 1933, wore a simple sheath of ivory satin, a floor-touching veil of antique rose point lace. *Opposite:* Mr. and Mrs. Edwin Dennison Morgan, junior, were married in the chapel at the country place of the bride's mother and stepfather, Mr. and Mrs. W. Averell Harriman, in Arden, New York. Mrs. Morgan, the former Nancy Marie Whitney, daughter of Cornelius Vanderbilt Whitney, wore high-buttoned white satin, smoothed her curls with a lace cap. For her maid of honour, Mrs. William H. Dixon: white organdie over taffeta.

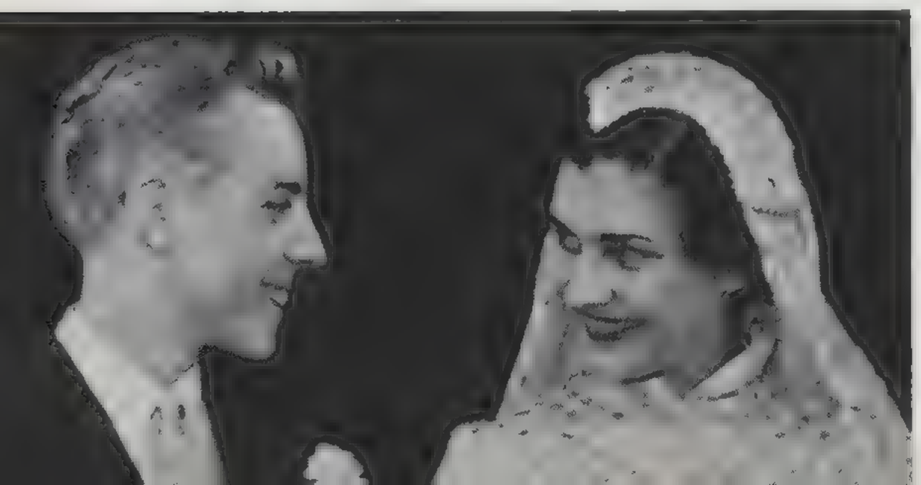
MR. AND MRS. EDWIN DENNISON MORGAN, JUNIOR

DAVID BERNS

JAY TE WINBURN

COUNTESS BAUDOIN DU BOURG DE BOZAS, ON THE ARM OF HER FATHER

SPRING WEDDINGS IN FRANCE



Town-traditional in Paris. Miss Nora Martins walks up the aisle of Saint Pierre de Neuilly with her father, Carlos Martins, the Brazilian Ambassador in Paris. Before her, a tall solemn Swiss Guard, a tiny solemn attendant. The bride, who has the dark brilliance of her mother, was one of the memorable débutantes of Washington when her father was Ambassador there. The wedding march was composed for her by Villa Lobos; her dress, of satin and pearls, by Robert Piguet. *Left:* After the wedding, the bride and her husband, the son of the Marquis du Bourg de Bozas.

DOISNEAU

PRINCE AND PRINCESS ALBERT-EDOUARD DE LIGNE

Pastoral-traditional in Gerbeviller. Standing with her husband, in front of the village chapel, the former "Baby" de Lambertye-Gerbeviller, the daughter of the Marquise de Lambertye. The country wedding was French Provincial at its most elegant: small pages in satin breeches; old pensioners in black shawls; villagers lining the processional walk from château to chapel; "all Gerbeviller" invited to the marriage ball, ending in a hard hour of country farandole. Perfect-traditional: the groom, handsome and gallantly decorated; the bride, a beauty in a diadem and silk ottoman, made for her by Dior.

Alex C. Cushing, *left*, golfed in casual sail-cloth trousers and a pink sports shirt. For luncheon he added a rather long, easy-going jacket of rough, country tweed.

The Casino, scene of between-game luncheons, players' lockers, looks down to the trout stream, the golf course sparked with the caddies' green hats, red shirts.

GOLFING WEEK END

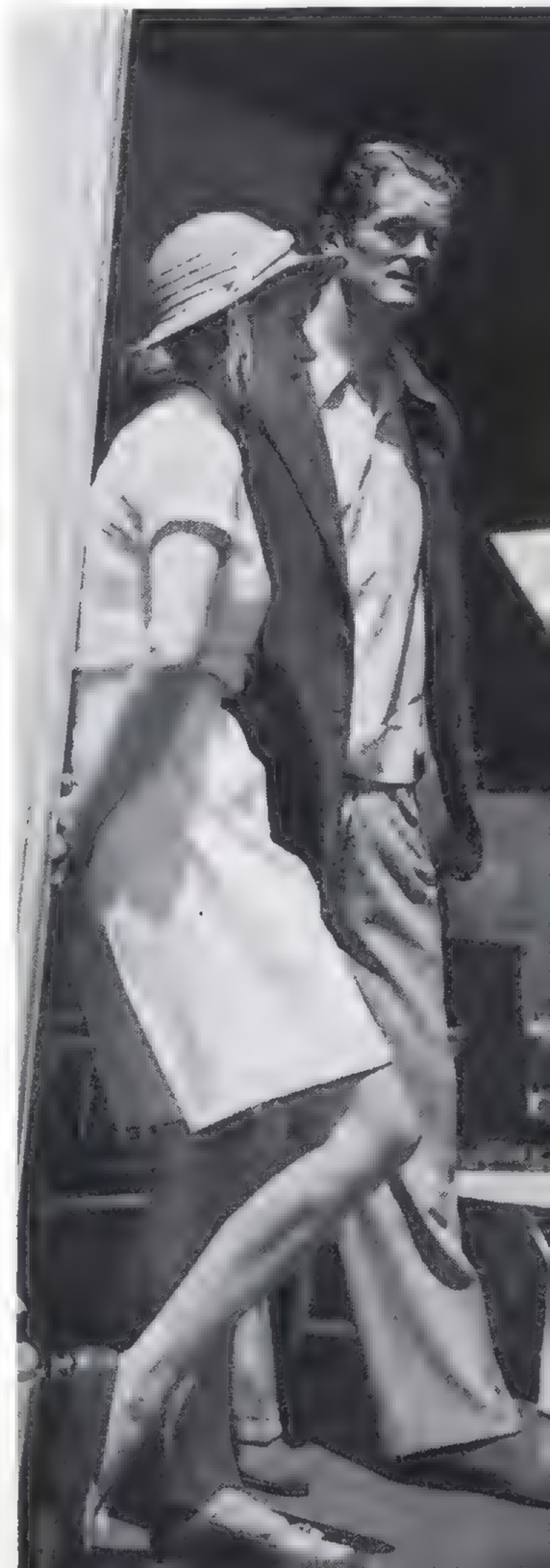
Joseph A. Thomas, one of the brightest sartorial lights at the tournament, in turned-up white flannels, yellow sweater, red-dotted print scarf, navy-blue flannel jacket.

Above: Dutch Harrison, professional, and Chris Dunphy golfed in cotton shirts, white and blue.

Below: Mrs. Drayton Cochran, in the "uniform" of long white shorts, moccasins, with Alex Cushing.

Tailor's-eye view of one of the week-end's best-dressed. White trousers, blue-and-white crew shirt, polished calf ghillies, a golf towel through his belt.

In a pre-tournament foursome: Francis McNeil Bacon and James Snowden (under white sailing hats); Joe Thomas, checked cotton shirt; James Burden, T-shirt.



The Greenbrier in White Sulphur, West Virginia, presented, late in spring, a week end of tournament golf with a notable cast of players: notable for the calibre of their golf (amateur and professional); notable also for their kit. For once, sartorially speaking, the male of the species outshone. Every day brought out a new hum of checked shirts, zany pet hats to cope with the alternate sun and rain. Remarkably vigorous and good-looking colour combinations were tempered with traditional flannels, polished moccasins. One repeated favourite was the pink shirt. The women, on the other hand, kept close to direct and understated tailoring, made almost a uniform of *long* shorts, strict shirtwaist dresses. Colour high: caddies' green hats, red shirts.

JOFFÉ

GOLFING WEEK END

continued

Angier Biddle Duke at practice on the putting green. He golfed in long white shorts, blue and white cotton jersey shirt, and a white sailing hat well-seasoned by time and wear.

Mrs. Winston Guest, in a classically turned cotton dress, with Milton Holden. Mr. Holden shone impeccably in a white linen suit, a dark shirt, and highly polished tasselled moccasins.

John R. McLean and his outsize straw hat. With this jumbo week-end success, Mr. McLean wore a white shirt and navy trousers, or grey flannels and an all-grey knitted shirt.

Sam Snead, the favoured and regular Greenbrier professional, spent his time-off from golf trout-fishing in the beautiful stream that runs right through the heart of the golf course.

Francis McNeil Bacon, *left*, relaxing outside of the Casino, home base to the golfers. One of the many devotees of the well-aged sailing hat, Mr. Bacon wore his constantly.

Charles Amory and Warren Johnson shared a golf umbrella in the first and rainy spell of the tournament. Mr. Amory was one of the pink-shirt-men noted during the week end.

Young Mr. and Mrs. Ronald Balcom on the putting green. Mrs. Balcom, who was Lucille Vanderbilt, wore the inevitable long shorts; Mr. Balcom, blue knitted shirt, grey flannels.

Mr. Phillip Turnbull, *right*, coming from golf adds a white linen jacket to a blue-striped cotton jersey, gabardine trousers: good example of the general classic-but-colourful air.

JOFFÉ

"AFTER HOURS OF SUFFERING"

The daft things women do, a small boy's ministering. By one of the best young English writers,

ELIZABETH TAYLOR

"Bigger and better hot-water bottles!" my son cried, dashing in with one under each arm. The door slammed behind him. He tripped over the rug and recovered cheerfully.

"That won't do you any good when you're ill," he said, turning the knobs on the radio away from the soothing quartet into—eventually—some cross-talk more appropriate to the occasion.

("So on the day this man Day was made a Knight."

"Now, look 'ere, look 'ere!")

He stood by the radio, smiling.

"It will cheer you up," he explained.

"Darling, your knees are filthy," I began peevishly.

("So Day was Mourning all the afternoon."

"Day was Mourning all the afternoon?"

"That's right. Day was Mourning . . .")

I put a hand across my eyes, as if that could blot out the fatuity and I crouched wretchedly over the fire.

"What's wrong?" he asked quickly, alive to atmosphere as children always are. "Cheer up! I'll get a good fire blazing here and then make you a cup of tea."

He stumbled over with an armful of logs, dropped one on my leg and laddered my stocking. "Sorry, m'dear," he said robustly.

The logs were a little damp and began to hiss dismally. He blew at them with the bellows and pale ash settled in our hair. "That's better," he explained. "Now let's tidy up." He collected my writing things, the book I was reading, and my cigarettes and put them neatly out of my reach.

At last, the doctor arrived. I could hear my son explaining my case to him in the hall.

"She's worried," he was saying. "There's my trunk to pack for school and she can't bend. A word from you and I could go back a few days late. I think she's just overworried."

"All right, son."

I could imagine the doctor forcing his way through.

"If you'll excuse me," said the boy, "I'll make some tea. Call if you want me."

("No, I'm saying Day was a Knight."

"Night and Day," the stooge began to sing.)

"Are you *listening* to this?" the doctor asked, switching it off. When we had enjoyed the peace for a moment, he said, "What's wrong?"

"I think I have lumbago."

"Years and years of bad posture," he said. "You women all stand on one leg to look glamourous and then you say you have back-ache."

I thought of the fish queue, the bus queue, resting first one leg, then the other. We all do it. None of us cares about looking glamourous as we wait there, knowing how much more it would involve than just the way we stand.

"We shall have to straighten the pelvis," he went on. "Perhaps with an anæsthetic."

My son kicked the door open and came in carrying two cups of tea. The tea was oyster-coloured and tea leaves floated in a fringe around the edges. In the saucers chocolate biscuits had melted against the cups.

"How long does the anæsthetic last?" I asked, liking the idea of it.

"It depends," he said. I waited, but he did not say on what. Instead, he looked with horror at his cup of tea.

"A nice long time, perhaps," I suggested.

"Yes, I see what you mean."

I drank my tea. The leaves came up to my mouth like tadpoles thick at the edge of a pond. "Refreshing!" my son remarked, watching me.

"I'll bring a man in to see you tonight," the doctor said. He picked up his bag and went. My son let him out. When he came back, he went straight to the radio.

"I don't think I can bear it," I said quickly, and yet at the same time I felt a sickened curiosity to know if that Day and Knight nonsense were sorted out yet.

"Good God! He's left his tea!"

(Cont'd on next page)

MAN UP A TREE BY STEINBERG

opposite

According to cartoonist Saul Steinberg, the relaxed figure opposite has assumed a preferred position for summer reading; other acceptable poses—and accessories—are scattered throughout the next ten pages. Steinberg's revolt against gadgetry and mechanization will be evidenced this autumn in his forty-foot mural painted for the Detroit Art Institute, in his new book of drawings tentatively called *The Wrong Century.*

"Try not to say 'Good God,' there's a dear. I expect he forgot."

"Oh, well, I'll drink it myself."

He spooned off some of the leaves.

"Unless you want it," he suddenly suggested.

"No, I've had enough, thank you."

"Funny, about those tea leaves. The water was quite warm. What did the doctor say? Have you got to have a diagnosis or anything? Did he say anything about me?"

"Not a thing."

"Would you like a cigarette? I'll light one for you."

"No, thank you."

"Like me to read 'The Speckled Band' to you? From where I've got to," he added quickly.

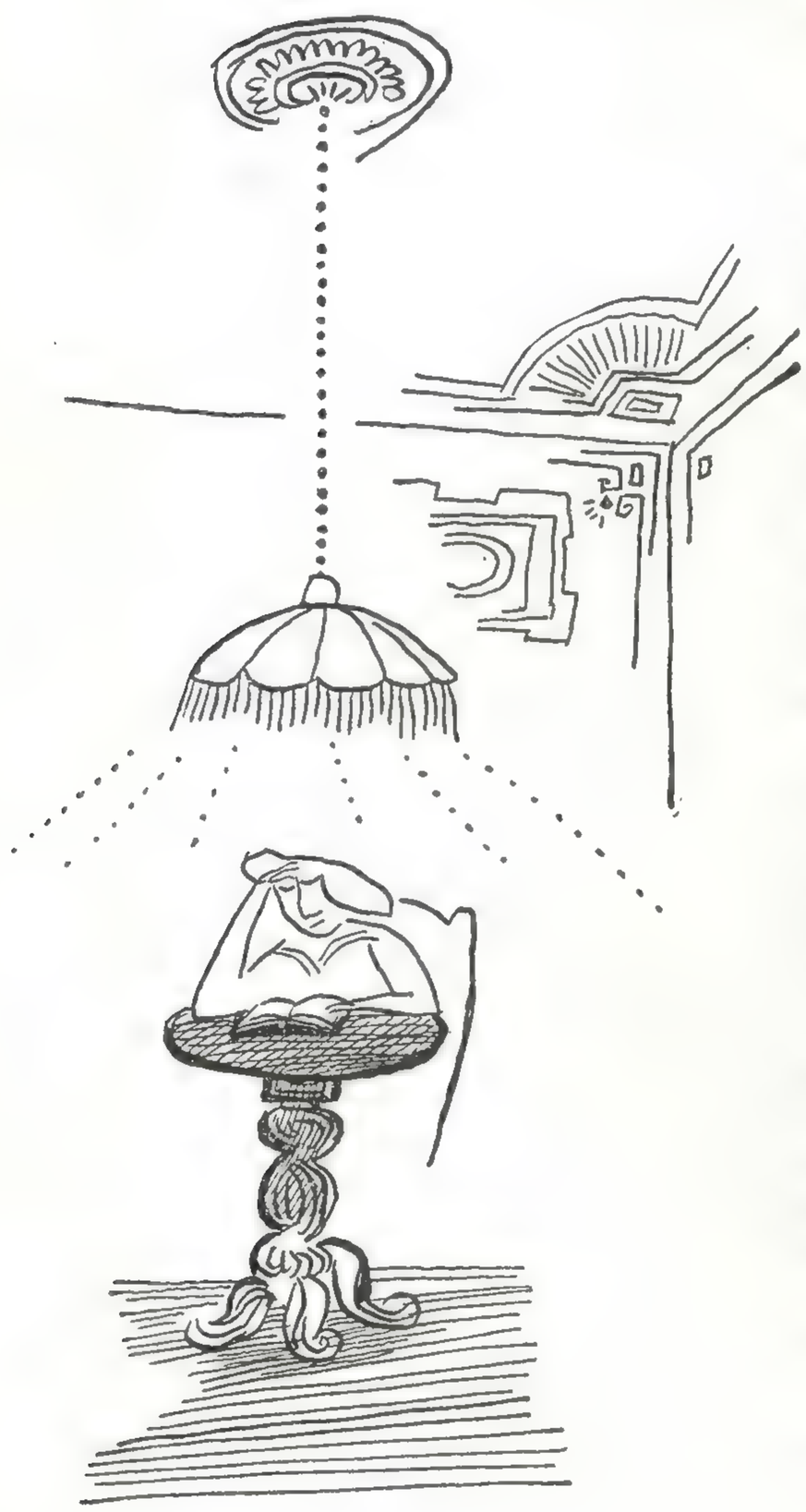
"No, thank you, dear."

"I'll go back to the beginning, if you really want me to. Or have a shot at something highbrow." He looked vaguely along the bookshelves. "Virginia Woolf," he said, without enthusiasm.

"Nothing, thank you."

"Oh, well!" He shifted restlessly.

"These holidays have been a washout for you," I began piteously.



"Not at all." He smiled. "I've enjoyed it, in fact."

He went into the kitchen.

I tried to move and could not. Other people have this, I thought, but this is an acute case. I imagined the obituary in the local paper. "After hours of suffering peevishly borne . . ."

He burst through the door again. "Bigger and better and fuller hot-water bottles," he shouted, thrusting them down behind my back. "And the kettle on for another cup of tea."

In the evening, the doctor arrived with a surgeon from the hospital. My husband was at home. We were having a drink.

"I expect you stand about on one leg," the new one began. He looked at me sternly. "We might try it now, without an anaesthetic."

"I was particularly looking forward to the anaesthetic," I said, sipping a large glass of sloe gin.

"Well . . . run upstairs . . . I mean *go* upstairs and we'll see," they said.

As I was crawling along the landing, my son came out of his bedroom. "Are they going to diagnose you?" he inquired.

I said, "Go back to bed."

I could hear the three men having a merry time downstairs.

The bedroom was untidy. I threw all the shoes and clothes and books and papers into the little bathroom at the side, and shut the door fast.

When they came up they almost rubbed their hands in anticipation. "We'll have a go at her here and now," they said. "If she can relax."

I am very good at relaxing. There is almost nothing that I would rather do. Perhaps it is a gift all writers have. "I suppose you just go into a trance?" people say to me about my books.

I lay down on the floor, shut my eyes, and I was just going to commend my soul to God when I felt myself pulled several ways at once and heard a crackling sound like a tree falling. He was sitting back on his heels, and he smiled and said, "Beautiful," because he was pleased with his work.

"Have you put it back?" I inquired timidly.

"I have. A place for everything and everything in its place. Now you can just get into bed and lie perfectly flat. Is there anything you want?"

"I should like to finish my gin," I said coldly.

The bed was icy. I should have welcomed some of the Bigger and Better Hot-Water Bottles.

He brought the gin upstairs for me and held me while I drank it. It was a beautiful scene, like the dying soldier and Sir Philip Sydney.

"A nice old cottage," he said, prowling round. "Lots of nooks and crannies. What's in here, a powder closet?" He opened the little bathroom door and looked in.

"You'll be in pain for a while," he said, before he went away.

Downstairs, I could hear male laughter again and bottles clinking.

The next day, the hot-water bottles began again, the wireless, the reading aloud, the cups of tea.

I lay in bed and tried to think of some outlet for his energies.

"Could you get a few things ready for school?" I suggested. "Gloves, for instance. You say those sheepskin ones I gave you smell too horrid?"

"They're all right now," he said briefly. "I got some cow muck on them."

He ranged round the bedroom, picking up jars and bottles, looking along the bookshelves.

"*Do* people have their own books in their houses?" he asked, uncertain if my self-effacement were enough.

"Who's to stop them?" I asked, a little nettled.

I sat up in bed and reached for a cigarette.

"I'll light it for you," he said quickly. He did so and handed it to me, sopping wet and frayed.

"I should like one myself," he added, but not hopefully.

"Smoking is bad for young people."

"I thought it steadied the nerves."

I blew ash off my chest, still too stiff to be very efficient.

"That diagnosis did you good," he said. "You're in a better mood today."

"Thank you. You have been a good nurse."

"There's nothing to it," he said modestly. "Only just thinking of things. 'Chanel,'" he read off a bottle, pronouncing it Channel. He shook it up as if it were medicine and then dabbed it liberally behind his ears.

"That will fox them at school," he chuckled.

"Darling! Don't! Please *not!* A whole week's ration you've thrown over yourself."

"I didn't know scent was rationed in England," he said, replacing the bottle, screwing on some earrings.

"If your father could see you, or indeed smell you, he'd be horrified."

He turned round and smiled.

"The *daft* things women do!" he said.

"Screwing up their ears, and I heard what he said about standing on one leg. I should never have thought it of you. Just to be glamourous. You could use this little pill-box for an ashtray. Anything you want?"

On his way out, he stumbled against the bed, and I shut my eyes with the pain of being jarred. He slammed the door, and I shut them again.

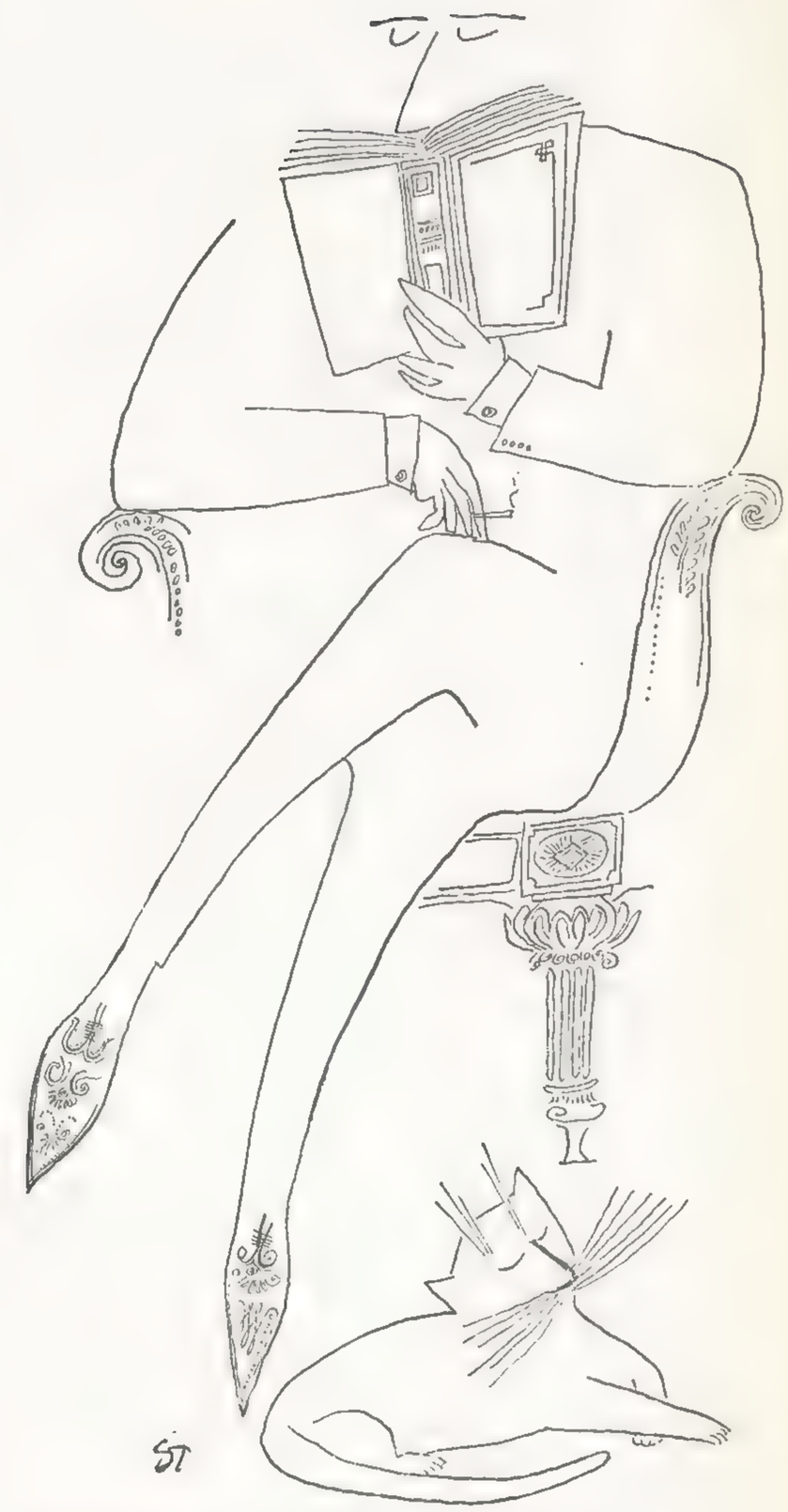
But as the day went on, I began to feel better. Sentences wrote themselves upon the ceiling, forming and disintegrating; long, drifting and unresolved. Does not a writer long to turn everything to account, every small annoyance, even a pain in the back, and to finish the sentences on the ceiling?

"Is there anything you want?" he asked.

"My writing things," I said.

I propped myself up in bed and lit a cigarette.

Writing is one of the few ways of making hay while the rain pours down. This is a sensible thing to do, but not always in good taste. I looked briefly at the ceiling, ignored a cobweb, and wrote across the page, "After Hours of Suffering."



THE SPUR OF THE CLEAR SPIRIT

The fallacies of the "marks system," by a distinguished American educator, a former President of Vassar College,

HENRY NOBLE MacCRACKEN

The real issue in American education is identical with that which confronts our political world. It is unity or segmentation. Shall we fix our attention upon the student's whole personality or upon the parts; upon the whole college or its classrooms alone; upon the lessons or upon the whole course?

In nothing does the American college show its descent from the English schools so much as in its emphasis upon frequency of marks. It takes no shadow off the curse to say 90 to 100=A, and so on. The plain truth is that marks are a detriment to the highest scholarship, and in their present form should be abolished.

The chief argument for marks is that a student wants to know where he stands. The argument is that he does not want to waste time and effort if he is on the wrong track. Actually, what he wants to know is "Where do I stand with my teacher?"

For marks put the emphasis on the wrong side of things. They put into numerical averages what can not be averaged. They put the growth of a personality on a chart-graph; and we have not reached that point in the science of education where such things can be charted so often.

Theoretically, students' marks are against each other. When there are one hundred students in a class, and the college quota of 90's is five per cent, then five of the students are arbitrarily given marks above 90, and so on. Professors are at liberty, it is conceded, to alter the ratios under exceptional circumstances, but the faculty frowns on such deviation. "Hold that line!" is the watchword.

To carry out such commands is like measuring poetry in life insurance tables. "Take every man his turn, as for his time," says the poet. "Probably sixty-seven years, three months and twelve days," says the actuary.

We used to believe at New York University that Professor Francis H. Stoddard went out on the steps of Language Hall, threw the exam books up in the air, and gave those that landed on the highest step a grade of 90, those on the next step 80, while those that fell on the path were flunked. There seemed no other relevance to his estimates of our work. And yet, he was one of the best teachers I ever had. There is no relation between marks and quality of teaching.

"But how are you going to fail anybody if you don't have marks to prove your point?" I am asked. Well, put more effort on achievement and less on failure, and you have the answer. It is easy to devise a system that will dismiss the students who don't study. One way that has been tried with success is to make the regulation that the contract of education is for one year at a time, and that to win return the student must be "invited" by the faculty. Everything then depends upon a single yes or no.

But in the well-regulated college, failures should not average above three per cent. Shall a system of estimates be carried on solely for their inconvenience? This is to make the faculty the whipping boy for the recalcitrant student. To be eternally nagging *(Continued on following page)*

and snapping at the heels of the laggard is just the way to inject fear and hatred into the student. From the point of view of real education, it is utterly indefensible.

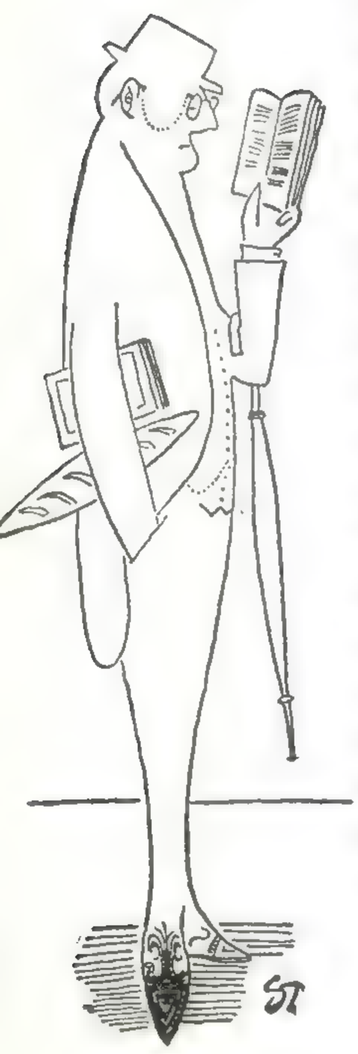
Marks do not exist, however, for the benefit of the student. The last relic of the days when torture was the accepted method of getting at the truth, marks are retained to give the teacher a sense of power, and to enable the teacher to escape from the labour of a more real estimate of student worth. They are both an escape and a weapon. They reduce, not the student, but the teacher to a mathematical unit. Teacher+course+grade=college average.

It is, then, with pride that the dean can announce that whereas last year's class had an average of 78.654, this year's graduates have attained the average of 78.753, breaking the record!

What is the effect upon a college group of constant harping upon marks? Is it not to divert the artist from the work, and to jingle the coins of his pay? Are we so completely materialistic that the hay must hang forever just ahead of the donkey's nose?

I know, of course, what I shall be told. You can't get work out of the little beasts any other way. Kindness won't work. They like marks. They are too young to carry in their minds the real rewards of learning. Marks are token coins of the larger rewards, given to ensure that the mental fare is paid. You have to have tokens, but you spend your time in the bus thinking about them. The good student is never troubled by marks. For such folks they have no meaning. And how shall we choose our Phi Beta Kappa group without marks?

Such arguments beg the question. You can't give out these coins of mental value without fixing attention on them. You make them competitive medals. You constantly refer to them. Every paper, every test, every class must have its mark. Mid-term tests plague students just as they get into the real swing of work. "Finals" are a nerve-racking period for the less secure students, who of course are the very ones who need to keep their minds off their numerology, and upon the real business of college.



This is not an outburst of exasperation. It involves the whole philosophy of education. Under all the high-sounding phrases of defense lies a real fear, a fear that our education has no meaning, no purpose, no validity. For purposes of reference we must therefore adopt the practice of the market-place and coin our mental values. This the students will understand. For this "credit" they will work. They will accumulate credit, until they can buy a degree. It is the old fallacy of making quantity out of quality. It just can't be done.

What are the results? Waste of time and money. Costly time, too. Not just the time of reading and grading all the papers, but the time of preparing the tests that have no value outside of the gathering of marks. But the waste is not so bad as the debasement of morale. Teachers almost invariably groan over marks and complain of the impossibility of using them as estimates. This attitude is conveyed to the students, who are correspondingly cynical about values made under such conditions. Students are not fooled. They know how teachers grade them. If they find their marks on the way down they look for "snap" courses and choose them to make up their needed points. I have known a student on the edge of the cliff to get back to safety in a single semester by completely throwing over the whole plan of study and selecting another on the basis of facility alone. This makes mockery of education.

It is true that good students, and most good teachers, think very little about marks. They neither intimidate nor stimulate the healthy, eager youth, nor do they depress the inspired teachers. Such teachers will simply work out a mathematical device such as false-true tests, give ten points to each of ten such questions, and hand in the mathematical figure, which has perhaps a ten-per-cent relevance, but may serve as a sop to Cerberus. The real business of education goes on in spite of and outside of the marks machine.

But what of the forty per cent who are not yet mature enough to ignore the marks system, or who have reason to fear that low marks will drive them out of college—the clever loafers, the spoiled children, the bluffers and cheats?

Marks put a premium upon all unworthy ways of "beating the game," and are a defense for the failure of the college to accomplish the conversion of the spirit, to gain the inner consent of the mind to the worth of education.

I have written, thus far, as if the ratings were fairly accurate. In practice this is far from the case. Variations in marks of as high as fifty per cent occur in teachers' grades in the same department. Whole departments vary as high as thirty per cent. College standards are so different in the case of "transfer students" that their marks are almost worthless. A 90 in one college equals a 60 in another. The result is that admission bureaus weigh the letters of recommendation carefully, and pay little attention to grades, if they are reasonable.

Entrance marks are similarly inefficient. The principal's evaluation of the student is better than any mechanical grading. In a year of low grades the college entrance board will raise all marks arbitrarily, or lower them with equal indifference, to make the figures come out right.

In colleges where much of the course is compulsory, the marks are particularly fallacious. The grade is a measurement not of independent thinking but of acquiescence and subservience. When free election is allowed, grades rise at once, because students are not all alike, and you can not crush them into one mould.

You will say, "Well, after all, an educational system is not a hospital, where every case is treated for survival, and physicians labour to save the worthless life. We must work for the general results. We have no time to work with the individual." Perhaps such a bald statement will not be ventured, but the attitude is there, when a student with 75.001 is retained and a student with 74.996 is dropped from the roll.

The result that is most harmful of all is the segmentation of achievement. Students are bound down to daily tasks instead of to weekly ones. Enormous shifts of elections take place, in order that marks may not injure total standing. Long assignments are not made, because they do not coincide with mid-term grades. Courses are split into terms, and three or four weeks are wasted in examination periods, in the middle of the year when work is well advanced. When this period is shortened the deterioration in nerve strain is marked. Worry about marks is but one sign of the harm done.

It is my sober judgment that marks hamper the real purpose of college, and that they constitute the chief obstruction to acceptance of the teachers' career by really inquiring minds. They interrupt the association of teachers and students as scholars in one community, with common aims. They break up and segment into mathematical units the orderly growth of personality and intellectual attainment. They give a false authority to the officers who administer them, and the committees who reach decisions based upon them.

We still think of competition as the main spur of intellectual life. Modern psychology and psychiatry teach the exact opposite of our educational practice, and so does sociology. Let's put our modern science into practice, and do away with the

whole system. If the world of science and industry can do without mathematical units of human measurement, so can we teachers. Students can not be packaged.

There is one good idea behind marks. It is that education is a matter of quality. Some do well, some not so well. But what of that? The clear spirit is not spurred by vain regrets or pride of priority. Truth and the creative life are not competitive. Friendship and understanding are stronger incentives to labour than an overseer's whip.

The remedy for marks is, of course, to find some other spur for the clear spirit. A genuine interest in the subject might be suggested. Group projects usually enlist the enthusiasm of the laggards. Variety in class assignments and conduct of classroom discussion will help. Interest in one's own progress, rather than in the measure of that progress, can be secured.

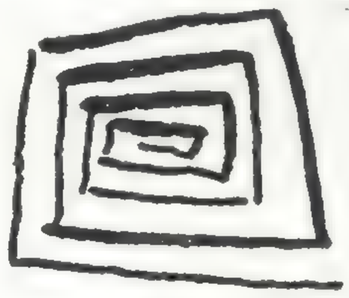
Class papers should never be marked, except in the teacher's record. Comment and pointed criticism are better. Examinations should be reduced to the lowest possible number. Most courses can do without them altogether. The midyear "exam period" is an utter waste of time.

Tests and measurements are excellent devices in their place. The student should be furnished with correct answers to such tests, and can mark his own work if he wishes. The teacher need not report on them, beyond the class record.

But the whole emphasis upon daily, weekly, monthly grades is utterly unsuited to the life of a community of scholars. Its effect on teacher and pupil alike is disastrous. Petty tyranny, "apple-polishing," jealousies, and meannesses rule the teacher-student relation. On the other hand, the student has the right to know whether he is on the right track, whether his work meets college standards. There are a thousand ways other than daily marks for communicating this information.

Whatever makes for a complete and integral estimate is desirable; whatever separates college into segments of effort is to be given up. Qualitative estimates are the only really helpful ones. Competition is not needed among students. Diversion of attention from the personal factor to the matter-in-hand will make the better scholar.

[EDITOR'S NOTE: *Dr. Henry Noble MacCracken was the President of Vassar College for thirty-one years. In the November 15, 1948, issue, Vogue published an excerpt from* The Family on Gramercy Square, *a memoir of his boyhood. To be published is his book on U.S. colleges,* O, Reform It Altogether, *from which this is an excerpt.*]



"SUITABLE" PINK

A butler, Sydney Pink, whom neither air raids, children, nor changing conditions could ruffle

BY ANNE FREMANTLE

I do not myself remember my first gesture of public affection towards Pink, but it must have been made before 1914 as it was made in the German language. In the warm darkness of an August night, immediately after the declaration of World War I, Sybilla von Wurm, our governess (to us, of course, "Wormy"), mysteriously departed. Next morning, Peronne, the French nurserymaid, left, sobbingly clutching her straw suitcase, by car for Newhaven. With them departed our skill in foreign tongues. Thereafter, until 1917, English reigned alone as the language used in our part of the house.

It was after a large shooting lunch, I have been told, that my sister Clare and I were brought down, in white frilly batiste frocks, decorated at the neck and sleeves with *broderie anglaise* and baby ribbon, to share in the dessert with my parents and their guests. Pink, bringing in the coffee, followed at a respectful distance by a footman bearing the cream and sugar, found his legs, in their striped black trousers, suddenly engaged by my fat, four-year-old arms. Staggering to keep his balance, he heard me shout, ecstatically, "*Unser lieber Pinkchen*"—our dear little Pink.

Dear he certainly was, to us all, and for all the fifteen years he was our butler, but hardly little. He stood a suave five-foot-ten, topped by an ageless, ivory face, cream-smooth over a minute and intricate pattern of tortoise-skin wrinkles. He can never have been young. His straight white hair began a long way up his forehead. His clear blue eyes were candid, childlike. I am often reminded of Pink in America by the old-fashioned type of Wall Street magnate, by college presidents of the mellower sort—not the new occasion-calls-for-brilliantine kind—and by the more distinguished members of the legal profession.

My last proposal to Pink was made in 1915, in English, during lunch, when I was six. The footmen, vastly inferior in our eyes to Pink, for all their good looks and silver buttons, had served us with the wartime rabbit mousse, accompanied by spinach and "smashed potatoes," as Monsieur Xavier, the chef, called them, and Pink was pouring me lemon-flavoured barley-water. Suddenly I confided to him: "When I am grown up, Pink, I am going to marry you." "Most unsuitable, Miss," was his courtly reply, hardly above a whisper, as he passed on to serve Clare.

Nothing ever ruffled Pink. Even in the country, where he was often to be found in the pantry, his frock coat off and an apron of green baize on, directing the polishing of the silver by the footmen, he retained his august and Olympian air, which pertained indeed, not to the clothes, but to the man.

My *(Continued on following page)*

sister Clare and I were very fond of playing a game called sea-lions and sometimes we were able to persuade Pink to join us. Sea-lions could only be played in the front hall at Possingworth. This was immense. The house had been built at the nadir of English architectural history, at the worst moment in the worst century, in 1853, by our great-uncle, to house his library, most of which is now in the United States. Louis Huth also had quantities of porcelain, and a fair collection of pictures, of which the best known was the Whistler of his wife. Possingworth was pseudo-Gothic at its most virulent rash-red brick, with tortured ironwork topped with gilt crowns. It had nothing to recommend it to our parents, who detested it, but, as children, we doted.

Along one whole side of the hall were vast numbers of immense stained glass windows illustrating the heroes and heroines of legend—Hector and Andromache, Perseus and Andromeda, Jason and Medea, Ulysses and Calypso. Other windows represented single individuals, life-size: Cervantes, Shakespeare, Dante, Chaucer, Dürer. Beneath them stood huge marble sidetables, one topped by a marble clock; a red-flecked, Carrara marble font, big enough for St. Patrick's; and a Bechstein grand piano. Facing them was a big, ornate chimney, intricately carved. Over all the floor was a blue carpet, with dotted islands of red, mostly conveniently distanced. The oak-panelled, imitation linen-fold dining room led out of the hall, as did also the garish smoking room. This, in turn, led to steps down on to the terrace, with a view over the park, and away to the South Downs, and, on clear days, to the sea.

Around the dining room stood the overflow leather chairs. To sit on these represented safety from the sea lion, although if our short legs hung down they were susceptible of attack. Also, to get food, we were obliged to venture into the blue sea of the hall carpet, which was wholly dangerous; momentary safety might be secured on an island, but the sea lion could, and did, hover around to prey on straggling arms or balancing legs. Oftenest Pink was the sea lion, growling quietly, but with effective fierceness. But, since whoever was caught then changed into the captor, Pink sometimes would fold himself up with great dignity, on island or chair.

At one end of the hall was a musician's gallery; halfway up the wall facing the stained-glass windows, ran the corridor off which were the best guest rooms, and many times both gallery and corridor were crowded by Mama and her friends who could watch, enthralled, in their peignoirs, whilst the sedate Pink, losing nothing of his majesty, gambolled with us.

We accepted quite simply this power of the grown-up to enter our world; for we were lucky enough also to have a governess, Ada Rigby, who could climb trees with us, and outclimb; but should Mama or any other adult appear, she would drop down from any height, seemingly effortlessly, and be discovered looking up at us, pince-nez in place, grizzling hair unruffled, spruce tailor-made without so much as a pine needle or smear of lichen, starched blouse creaseless, tie straight.

In London, where we wintered, Pink was more distant, but, if we happened to be in Mama's boudoir when she needed him we were allowed to call him over the house telephone. The men servants had a separate sitting room in town, and slept in a dormitory in the basement, but Pink had his own room, along a corridor at the end of which a steep green-carpeted stair led to his roof-garden rooms—two bedrooms and bath, with their own exit into the mews. This exit delighted the Turkish Ambassador, when, at eleven, just after my father's death, I was showing him the house, hoping to sell it to him. "So useful for revolutions," he commented, approvingly.

Pink had a profound sense of the suitable, the decorous. My mother was a convinced pacifist, a member of the then puling Labour Party. My father was Sheriff of London, President of the Institute of Bankers, and Director of the Bank of England. Mother's luncheon guests were apt to be men like Bertrand Russell, Clifford Allen, Noel-Buxton, Noel Ponsonby, Pethick-Lawrence, Phillip Snowdon; many of them had either just served, or were about to serve, prison sentences as conscientious objectors. (Since that day, all are become peers, and most of them Cabinet Ministers.) They would give gruesome details of prison conditions, descriptions of forcible feeding, of stomach pumps, et cetera, in which we children delighted. Father's guests, on the other hand, were men like Montagu Norman, Lord Cunliffe, Robert Holland Martin, and other banker-colleagues. I used to get the two groups rather mixed up, and once asked Mr. Norman if he had just come out of prison too, which was not well received.

Pink can not, I fear, have approved my mother's choice of friends, but only once did his outraged patriotism triumph over his sense of propriety. That was the day Mr. Ramsey MacDonald came to us for his first meal out of prison. Pink, unaware of his identity until serving him, set the dish in his hand down at Mr. MacDonald's side, and, bowing over Mama's right hand, whispered shakenly into her ear: "Forgive me, Madam, I can not," and left the room, practically in tears.

It is true that on one other occasion, Pink did set down the peas, but out of chivalry. We had, at that time, many land-girls on our country place, for most of the gardeners were, during the war, replaced by women. At that particular moment there was also a *chauffeuse*, pretty, competent, and, I have learned since, flighty. One sunny day at lunch, a June weekday, Clare and I were gaily chatter-boxing as usual, whilst Mother, as often, was only half attentive to us, listening half to the far sound of the great guns in France, that like faint, distant thunder, underlaid all the sunshine of that summer. Her favourite brother had just been killed; my only brother was at the front, a second lieutenant; and at that time

the average life expectancy of a second lieutenant was a week and two days.

Pink set down the peas squarely in front of Mother. "Would you mind serving yourself this once, Madam? Mr. Hetton has come back from the war, and is murdering Mrs. Hetton, and I feel it is my disagreeable duty to intervene." Mother suggested that, as Mrs. Hetton's employer, perhaps the duty was hers rather than Pink's, but he would not hear of her going alone, so we children and Miss Rigby were left to finish our lunch.

And he was imperturbable in air raids. Charles Morgan, the novelist, then an officer in the British Navy, was staying with us one night when he suddenly wakened to find a shadowy figure standing motionless at the end of his bed. Sepulchrally, Pink announced: "The first alarm signal of an approaching German air raid has just been given. It is customary to assemble in the basement, where light refreshments will be served."

After Father died, Pink had to go. He offered to stay on for far less wages, but there was nothing for him to do for us in our reduced circumstances. He would not take another job, and retired into an Anglican monastery as a lay brother, using my father's legacy to him as his *dot*. He would turn up still for family occasions: he came to my wedding, to Mother's funeral. That was when I had my last sight of him.

He was standing outside the church, with Eliza Honeybun, who had successively been our third, second, then head housemaid, then nurserymaid, nurse, cook, and housekeeper, and had only left us after I came out. "We should have got married years ago, Mr. Pink and I," Eliza said, patting his eighty-year-old arm affectionately. "Now we're both too old, and Mr. Pink is a monk anyway." Sydney Pink smiled, deprecatingly, and, looking at me, with something perilously like a wink, he said, "Most unsuitable, Miss."

[EDITOR'S NOTE: *Anne Fremantle has had a versatile career as a poet, journalist, drama critic, B.B.C. broadcaster, novelist; in addition she stood for office as a Labour candidate in the British elections of 1935 but was defeated. This is Miss Fremantle's second article to appear in Vogue; the first,* The Magical Lady Gregory, *was published last October. Her latest book,* Desert Calling, *will be published this autumn.*]

IN PRAISE OF U.S.

Familiar facts, too often overlooked, a stalwart stand for free enterprise . . . excerpts from a speech by the Chairman of The Firestone Tire and Rubber Company,

HARVEY S. FIRESTONE, JUNIOR

We in America must guard against taking liberty for granted. We can not regard it as a natural state of man; we must always remember that an integral part of the American character is forever to seek improvements. Americans are never satisfied. They are always looking for ways and means to improve their lives, their fortunes, their jobs, and their government.

In recent years, the propaganda mills abroad have been grinding out misleading promises which have been picked up and spread over here. As a result, an increasing number of people are led to believe that we should have a paternalistic form of government on which they can lean for security. This is a challenge to business.

It is the high responsibility of business to give convincing evidence that real and lasting security can be more soundly acquired through the American system of competitive free enterprise. We have the highest standard of living in the world. We are better fed, better clothed and better housed than any other people on earth. Our health as a nation is unparalleled and it is constantly improving. Our life span grows longer each year. With less than seven per cent of the population of the world, we have more young people in high schools and colleges, more musical and literary organizations, more libraries and more distribution of the written and spoken word than all of the other ninety-three per cent of the world's population.

We hold a position of moral and spiritual leadership. We have more hospitals, more charitable institutions than any other country. After fighting and winning two world wars, which cost hundreds of thousands of lives and hundreds of billions of dollars, we gained neither additional territory nor domination over any other country. On the contrary, we helped friend and foe alike to regain political, economic, sociological, and spiritual health without asking any favours in return. Can any other nation match this record of generosity and understanding?

From a standpoint of material possessions, we Americans have more luxuries, more comforts, and more conveniences than anyone else. Free-enterprise America has one automobile for every four of its citizens. Socialist Great Britain has one for every 22. Communist Russia has one for every 252. Under free enterprise, there is one radio for every three Americans. Under socialism there is one for every five Britons. Under communism there is one for every 45 Russians. One out of every five people in free-enterprise America has a telephone, compared with one out of 155 in socialist Great Britain and one out of 188 in communist Russia. Even more startling comparisons could be made in such commodities as washing machines, refrigerators, vacuum cleaners, electric lights, food, and clothing.

Let us point out that America's system of individ- *(Continued on following page)*

ual competitive free enterprise is tried and proven successful. During World War II, free-enterprise America turned out more war materials than all the rest of the allied nations combined. Under the impetus and incentive of war, companies which fought each other in sales competition in peacetime pooled their resources and worked together as a well-integrated team to multiply the output of war materials. Compare that system with the methods used in totalitarian countries, where government control of production restricts the number of enterprises and, consequently, results in a shortage of industrial capacity in time of emergency. It was America that furnished much of the materials for our allies, as well as for our own forces. Without those materials, the nations united with us might have been conquered by our common enemies.

Let us set people straight about the matter of profits. Let us correct the idea which has been spread by soapbox orators, wily subversives, and well-meaning but misled reformers that the workers get the smallest share of the income which manufacturing produces and that the owners get fabulous amounts. Let us tell them that, actually, out of every dollar of sales made by manufacturers, forty-seven cents go for materials and supplies, of which thirty-five to forty-five cents go to the workers who produce those materials. Nine cents go for taxes, of which four cents are paid to government employees. Six cents go for depreciation, maintenance, repairs, and interest, two cents for advertising and one cent for research. That leaves thirty-five cents from the sales dollar, of which the employees get twenty-nine cents. The remaining six cents are profits, of which three cents are set aside for tomorrow's jobs as reserves to buy new machines and to expand the business. The remaining three cents are paid to the stockholders, who are the owners of the machines, the tools and the factory buildings which are used by the workers to increase their earning power. All told, approximately eighty-five cents out of every dollar of sales by manufacturers go for salaries and wages to employees.

Let us tell the facts about who owns American business. Let us correct the impression that it is owned by a mere handful of individuals. Let us point out that under some other economic systems industries are owned by the *government*. Over here, industries are owned by the *people*. Every one of the fifty million Americans who has a savings account, each of the fifty-four million who has a life insurance policy, and each of the fourteen million who has shares of stock or industrial bonds, owns directly or indirectly a part of American industry. All of them have a stake in American business and they should be among the first to insist that business concerns make profits. Otherwise, their savings accounts, their life insurance policies and their securities will be of little value. Anything that hurts business prosperity hurts their own individual prosperty at the same time, because they are an integral part of business.

How necessary it is to get this story over is shown by a recent survey among teachers of social studies and clergymen of various faiths throughout the nation. The members of these professions believed that only about 70 per cent of the wages and salaries and 30 per cent of the income from dividends, interest, and rents were paid to people who earned less than five thousand dollars a year. On the contrary, a national income study made by the Bureau of Economic Research of the University of Notre Dame shows that 90 per cent of all wages and salaries, nearly 70 per cent of dividends and interest and 83 per cent of income from rents were paid to those earning under five thousand dollars a year.

This same study shows that, after payment of Federal taxes, only 5½ per cent of wages and salaries, 17 per cent of all dividends and interest, and 9½ per cent of income from rents go to those earning more than five thousand dollars a year. If people with above-average education, such as teachers of social studies and clergymen, can be so far wrong, imagine how completely misinformed the average American must be about this all-important distribution of national income.

Let us stop talking about the good old days, which really may not have been as good as some thought they were. Let us stop telling only those who already know how good our economic system is, and start telling those who do not know about it.

AN IRISHMAN IN SIENA

Meditations on architecture, philosophy, and a six-hundred-year-old horse race that lasts two minutes

BY SEAN O'FAOLAIN

The approaches to Siena were jammed. From all over this part of Tuscany people were pouring into the town in cars and buses. As we crawled into the winding, crowded streets the whole place vibrated with the noise and tingle of a fiesta, an effect at once delicate and dramatic, with its universal contrast of thrusting mobs, pink walls, and blue sky.

There is another constant contrast; black and white like a leitmotif of sun and shadow. You find both on the Piazza del Duomo in the striped white and basalt of the Cathedral; and where the bricks of the old walls merge into pale stone with black outlines to each Saracenic window arch; and in the campanile that climbs up, course by course, in silver and jet; and on the terrace of the church, itself a draughtboard dazzle, there were nuns in black and white and Dominicans in black and white;

and over many doorways the final frequent assertion of the arms of the Bianchi and Neri—all this, remember, made doubly dazzling by the blazing sun and the flawless sky, and the crowds surging along in high excitement.

On any normal day one is almost surprised to come on any other colours than rose and black and white, or if not white, a whitish yellow, soft as worn seashells, but on a special day like this day of the Palio when flags and banners in red and cerise and gold flare in every street, Siena simply laughs with colour.

If you think of Siena when wandering around Renaissance Florence, the secret of Siena's particular charm will at once occur to you; or if you think back to it from Rome, whose perspective of history is so strikingly gapped from the eighth century on to the beginning of the Renaissance. For while Siena has seen three civilizations, the Etruscan, the Roman, and the Mediæval, the first is for archæologists, the second is for historians, and it is the Mediæval which remains before the eye.

The Cathedral epitomizes it, far more suggestive of Gothic—in spite of its horizontal lines—than Santa Maria del Fiore. The old walls; the great town hall with its soaring campanile; the soft brick floors of the winding lanes; the church of San Domenico; the political and religious traditions of the town, such as the Palio, all evoke the fourteenth century. This Gothic insistence, midway in time, as in geography, between pagan and Byzantine Rome and Renaissance Florence, brings us into immediate intimacy with Siena. Its streets, walls, and houses are part of a tradition we have always known. We accept the dazzling exuberance of the Cathedral which might otherwise overwhelm us, because its spirit, though expressed in a manner totally different to our Gothic, is so evidently that old mediæval spirit we know so well; and as we come to recognize this we must be enchanted, too, to discover that in architecture the heart can expand in other ways than one, that the language of a perpendicular symbolism is but one of its idioms.

Italian Gothic does not express its emotion by the northern attempt to soar, though its campaniles are ladders to the sky, any more than it melts towards deliquescence by whittling its stonework to lacework. It is much more controlled and articulate, with a clear all-over design, so that even when it breaks into flower, coruscating and clustering on every side rather like a foxglove, if one could imagine a foxglove of a hundred tints, all the parts which tend to confound and bewilder us in Northern Gothic are here subdued to the plan of the whole. The Cathedral of Siena is thus a masterpiece of the triple native Italian genius for brilliance, expansiveness, and constructive science.

Standing that day before the brilliance of this firmly balanced beauty of the Cathedral I began to feel for the first time in a position to strike a just balance between the loss and gain of the Renaissance; to understand and sympathize with Ruskin's extravagant, if often madly unjust detestation of it; and to realize that not until one goes well south of the Alps, to see the wedding of Gothic and Byzantine, the meeting of the tides from the Aegean and the Mediterranean, is one really able to realize the immense loss to Europe when the centre of its civilization moved from the south to the north, from Spain and Italy and Byzantium to Britain, Germany, and even, for all its glory, to France.

Culturally and historically, Europe, I began to see, extends to 50° long. and 30° lat., to Cairo and Bagdad, to all Palestine and Syria, to whatever Rome touched or the Crusaders saw. Without the deserts of Arabia and Persia there could have been no Saint Mark's, no Venice, no Ravenna, and Siena would be something less interesting than it is.

All this I might just as well have seen in Santa Maria del Fiore. The surrounding weight of Renaissance art had prevented me from realizing that Brunelleschi did not invent his dome but borrowed it from the East. I saw that wherever we see a dome we must think of the desert, and think how strange it is that it took so long to strike the imagination of Europe. One might say that it is a simple idea and that without the Orient it might have risen in Europe. It is, indeed, simple enough; it is merely the barrel vault rotated on an axis, and the barrel vault is merely the arch extended longitudinally. But what seems to have inhibited the North from developing arch and barrel vault, and thence the ribs, and thence the whole Gothic complex, sooner than it did was a simple thing—the North had timber and the desert had not. With timber you can easily build a flat roof, and so avoid stresses and so never come to the problems of construction that budded and flowered out of the use of the arch and vault.

Such is the conservatism of builders when there is no functional urge to invite originality. If it had not been for the example of Syria and Persia and Egypt, flat roofs might have gone on being built far later than the budding of the Gothic style—

out of the arch and vault—in the tenth and eleventh centuries. There would have been no soaring spirit at all, apart from the campanile, neither arch nor dome nor spire. It was the desert, now forgotten and perhaps still decried by some, that lifted thought and building heavenward.

The Palio is a horse race, which lasts about two minutes, thrice around the wide piazza. In those two mad minutes if your heart does not swell until it fills every cranny of your body, out to your eyes and your ears and your teeth, strangling all your guts in an orgasm of delight in the glory of man, sport, horses, colour, sun, the spilling, bubbling drunken wine of being alive in Italy, among a race that of all the races of the world best knows what it is to devour life not only to the last crumb and drop, but to the eating of the cups and plates as well —if this does not happen to you at the Palio, then you can not know even the meaning of "man," "horse," or "sun," let alone know how to enjoy them.

You must imagine you are sitting at the edge of a piazza of great extent, shaped like a mollusk shell both as to its outline and its delicately hollowed centre, based on the town hall, surrounded by tall houses, rosy and serrated, with wooden stands beneath them, *(Continued on following page)*

and every inch of space, except the track, black with a swaying mob of fifty thousand people. They stand jammed shoulder to shoulder on the square.

They sit on the roofs. They bulge through the windows. They clamber up poles. They crowd Jacopo della Quercia's lovely fountain. That dark sea is never at rest. Every so often there is a flurry: somebody has fainted, or someone is fighting. Today, too, there is a faint, and unusual, threat of rain, and the black sea keeps making little white blossoms of waves as faces lift to the sky. Otherwise we are all impatiently watching the clock tower and the far corner of the square. When, at last, the beginning of the procession appears and the great Sunta bell on top of the Mangia tower and all the bells of Siena begin to clang, and the multitude begins to roar, we know what the noise was like in the Roman amphitheatre when the first lions bounded in.

Group by group every parish appears, dressed in brilliant mediæval costumes, carried so unself-consciously that grace and realism are one. Each parish has its drummer, its captain, its men-at-arms, its horsemen, its recognizable standard, and its two flag-wavers who perform traditional and flawless agilities with their great coloured flags. They flap and wave them, fluttering and crackling this way and that way, passing them under their elbows, behind their backs, in and out between their legs, ending up with the splendid trick called *sbandierata* when they throw them high in the air, like flaming torches, one to the other, while the audience roars frantic approval.

The race itself lives for me in the memory of the frenzy of a woman beside me when the horses leaped from the tape. The jockeys were riding bareback, still wearing their mediæval costume, somewhat simplified for these two minutes, but including still their steel casques, since it is within the rules that they may if they want to. Two of the turns are most dangerous, one a right angle and the other a sharp bend at the end of a slope. From the second of the start to the second of the finish that mob went mad, flogged by the thyrsus of an invisible god; but I can not believe that any of those fifty thousand *tifosi* was madder than the little dark bulbous woman beside me. She screamed continuously and hysterically at the top of her voice; she clasped her hands; she went white as the marble floor of the Duomo; she danced up and down; her eyes dilated; her entire soul and body was in the horse and the man for whom she screamed.

And, praise be to the Great God of Glory, he won! Whereupon she stopped dead, both as to her shouting and dancing, and as the winner, a handsome devil, mahogany brown, came around the course, triumphantly flashing his snowy teeth and waving his whip to the crowds, she gazed at him in adoration. As an Irishman I would have said five minutes before that I know what the excitement of watching a horse race can feel like. Compared to this one the end of the Thousand Guineas at Punchestown is like the "Dead March" from *Saul*.

The Palio answered a wonder that has often come to me in Italian towns, like Siena, rich in natural beauty, art, and tradition. I have wondered, simply, in pauses of delight, if the people themselves ever feel about it all as intensely as we strangers do. Or do they take it all for granted, scarcely aware of the wealth of their surroundings, imbibing from them but as rarely as they advert to them?

The Palio is one of the rare occasions when Italy says that she knows. For there is far more at work here than the excitable temperament of Italy. The Palio is a synthesis of patriotic feeling, love of sport, and religious emotion. When that race ended and the followers of the winner crowded him about, with a few *carabinieri* to protect him from the rage of the losers, the bells of the Oratory rang out a peal of triumph as they steamed through the packed and narrow streets to the church of Provenzano for a final benediction, a solemn Te Deum in thanksgiving to God. The trophy is a banner resplendent with the image of the Virgin, reminding us that this city is dedicated to her. The festival commemorates the fighting days of the Sienese republic, at Monteaperti and Montalcino; and no doubt evokes other martial memories, from Calatafimi to the Piave, as such events can always do without a definite reference.

More than once I have spoken of the Italian "jumble," of the many seeming contradictions of their lives. I begin to wonder if their greatest art is not an art of reconciling life's complexities and varieties, an art, when all is said and done, more practical and less theoretical than the French art of living, less intellectual and fine-drawn also; and so, less adaptable to adversity, because much less self-aware, but far warmer and more capacious, much more elastic; a great bursting bag of life, though by that I do not mean to suggest any lack of grace. The cornucopia, for all its abundance, perfectly combines the idea of lavishness and beauty.

I have a friend, a writer, who has travelled all over the world. He is a very fine writer, indeed a man of genius. He stoutly maintains that culture does not mean doing but being. To him a fine-bred horse is culture. A waiter bringing food to the table with a flourish is culture. He records in illustration a good story of a Brazilian sent by his government among the farmers to make them develop their farms. He came to a farm where the owner sat on the verandah, strumming a guitar, and he addressed him eloquently, pointing out the splendid things he could do with his farm. "Yes," said the farmer, still strumming. "That, Señor, is all true. But, you see, I have no time."

Perhaps the Italian has arrived at this mystical state of being instead of doing, and, perhaps—who knows?—it is culture. No Italian man or woman can as much as stand without falling into a posture of absolute grace. To see them talk is to watch something as graceful as a ballet. In their natures there is grace—I had almost given it a capital letter and called it, as if it were a gift of the divine, Grace . . . Well, if they were content with that, with just being and stopped from doing, would that not be enough? How horrible Fascism was, in such a people, making them suddenly begin to *do*, and do so hideously. But that is the apple of Eden again, and there are, are there not, many eager and ambitious and clever Communists in Italy today?

While I was in Siena they held the Wine Fair. Where they held this Fair I have forgotten; on some rampart from which one looks across a glen at the impressive bulk of San Domenico and the rose-bouquet of the city behind and about it. It was a wine and an agricultural fair in one, so that country folk could savour the wines and see, if they still could see, the latest agricultural implements, such as tractors and ploughs and so forth. Our passage from booth to booth here was a pilgrimage through the vineyards of Italy. Each booth was a little coloured cafe surrounded by tables and chairs where for a few pence we imbibed in comfort, sun on the poll, Siena in the eye, and wine on the palate . . . that is the last I remember of Siena for I left it that night in a haze of wine, for Rome.

[EDITOR'S NOTE: *Sean O'Faolain, one of Ireland's most distinguished contemporary writers, is a master of the short story. A collection of fifteen of his best stories,* The Man Who Invented Sin, *was published in America last year. His latest book,* Summer in Italy, *from which this article is an excerpt, will soon be published.*]

IF YOU CAN'T TRAVEL, READ

Twenty novels that are inadvertent and magic travel books

BY ALAN K. LEE

Not so long ago when Swiss Bell-Ringers instead of Milton Berle were considered polite entertainment, there lay on many a parlour table one or two gilt-heavy books, showing in quotation and lithography the Shakespeare country, Dickens' London, and even America "as seen by the poets." They were boundary-removers for armchair travellers. Here is another group of books, all inadvertent travel books, giving the spirit of far places. The best armchair books, almost always fiction, need the combination of strangeness and familiarity. (How odd that the pink houses of Calcutta look so Greek, but how alike is the chatter of the grocer at Seal Harbour and the garrulity of the greengrocer in Dublin.)

In a reading tour of English counties, one hears the melody and feels the magnetism of those English writers who lay their stories in Sussex and Dorsetshire and Devon, in Shropshire and Kent. The English countryside, even invading the cities, is everywhere in English fiction. Aromatic prose blows through the garden pages of Sir Philip Sidney's pastoral romance, *Arcadia* (1590), through Elizabeth Taylor's *A Wreath of Roses* and Elizabeth Bowen's *The Heat of the Day*, both published in 1949. In *To the North*, Elizabeth Bowen, forbidding herself oratorical sweep, huge stylistic gestures, shows her special touch of transfixing forever the flyaway image in the amber of memory. She writes thus of London:

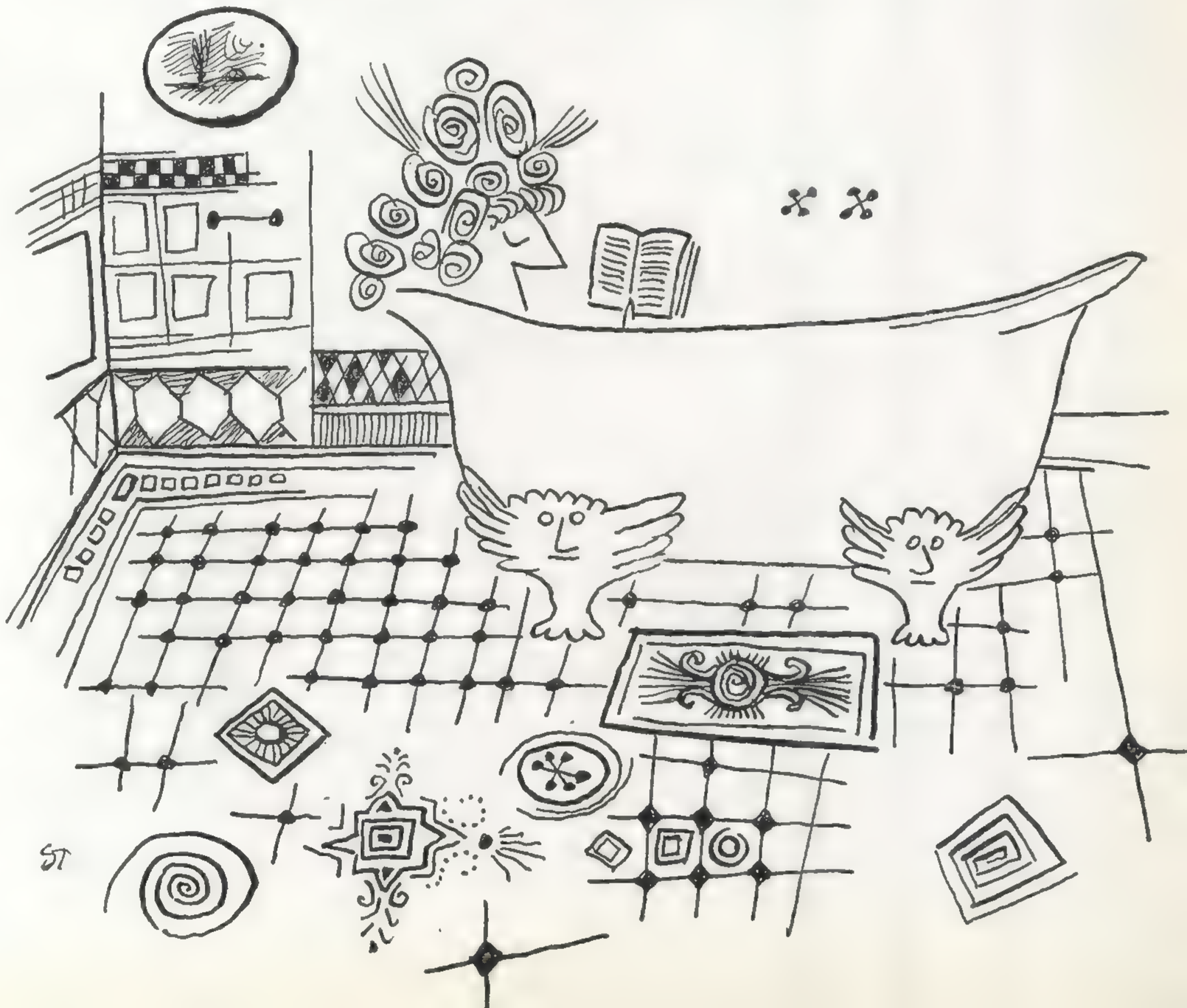
"They had gone to live in St. John's Wood, that airy uphill neighbourhood where the white and buff-coloured houses, pilastered or Gothic, seem to have been built in a grove. A fragrant, faint impropriety, orris-dust of a century, still hangs over parts of this neighbourhood; glass passages lead in from high green gates, garden walls are mysterious, laburnums falling between the windows and walls have their own secrets. Acacias whisper at night round airy, ornate little houses in which pretty women lived singly but were not always alone. In the unreal late moonlight you might hear a ghostly hansom clock up the empty road, or see on a pale wall the shadow of an opera cloak. . . . Nowadays things are much tamer . . ."

Far different is Winifred Holtby's *South Riding*, a county which she invented some fifteen years ago out of the cloth of Yorkshire; published posthumously in 1936, almost forgotten now save as a movie. Timely, shrewd, and still exciting, *South Riding* has these scalpel-smooth touches, making its regionalism universal: "Like most of her generation and locality, Elsie (a maid-of-all-work) was trilingual. She talked B.B.C. English to her employer, Cinema American to her companions, and Yorkshire dialect to old milkmen . . ." With a jab of her uninhibited knife, she impales the chairman of the local schoolboard: "He pronounced 'London' as though it were an obscure village of whose name he was uncertain." And she telescopes swift, big views:

"The bus stopped in a village for parcels and passengers, then emerged suddenly into the open country.

"It was enormous.

"So flat was the plain, so clear the August evening, so shallow the outspread canopy of sky, *(Continued on page 113)*



ALBERT SCHWEITZER... FAMOUS UNKNOWN

A religious force, an authority on the music of Bach, he is a philosopher, a doctor, a missionary, and a near-saint

BY ROBERT ALLERTON PARKER

Africa's most famous—and least representative—missionary will celebrate, in the French and German languages, the two-hundredth birthday of Johann Wolfgang von Goethe, at the convocation gathered at Aspen, a remote ghost town high in the Colorado Rockies. This forthcoming event seems only one more paradox in the paradoxical life of Albert Schweitzer.

Acclaimed by disciples as the most universal mind since Leonardo and Goethe, commemorated in biographies, memoirs, jubilee volumes, *Festschriften,* and tributes in a dozen different tongues, Dr. Schweitzer nevertheless remains, as he approaches his seventy-fifth birthday, the least known of living supermen. A majority of Americans have never heard of him, never. In a second class are those who are vague about him—sometimes they fumble faintly in their memories, but they're definitely foggy. A minority, the Schweitzer cult, know him and love him. Yet millions of well-read persons have never even heard the name of Albert Schweitzer.

To be world-famous—and yet to remain unknown to the masses—this is the real paradox of Albert Schweitzer's career, or, more exactly, *careers.* Paradox is woven like a golden thread in the pattern of this epic contemporary life. His passion for organ-playing and organ-making and for the genius of J. S. Bach had made Schweitzer, at the age of 35, an eminent authority on Bach, as well as on the technical aspects of organ construction. His books on the Gospels challenged orthodox theology throughout Europe.

Schweitzer published his first book on Bach in Paris in 1905; and then, despite his manifold activities, he revised it in German, adding 300 pages to it, and published it in Germany. This gentle Alsatian giant collaborated with the Frenchman Charles Marie Widor on the definitive edition of the Bach music, had been invited to give organ concerts by the Bach societies of Barcelona, Paris, and Strasbourg; preached regularly in the latter city at the church of Saint Nicholas.

But saints and supermen do not operate in a vacuum. Their surplus of vitality flows out into the lives of the men and women who follow them. Then, in a sort of alternating current of devotion and heroism and loyalty, this energy returns again to the source. These heroes of the Spirit live, and move, and have their being in the lives of others. And so it has been in the life of this great living religious genius.

Forty years have passed since Albert Schweitzer said, in effect, to Hélène Bresslau: "As soon as I can, I am going as a medical missionary to the French Congo. I am going to give all this up . . . Will you come with me?"

Better than anyone Hélène Bresslau realized all that Schweitzer was throwing away—honours, rewards, international recognition. His achievements were enough to establish the reputations of half a dozen men. Now, he explained, it is not enough to preach and teach the religion of love: we must live it. He felt an inner need to repay for the prizes heaped upon him, to devote his life to human service. Hélène Bresslau felt at one with Schweitzer in this profound conviction.

"I'll become a professional trained nurse," she said without hesitation; "then you won't be able to go without me."

For several years Hélène Bresslau had worked with Schweitzer. She was more than a secretary, she was a colleague, almost a collaborator, had shared all his manifold activities. Hélène was the daughter of Dr. Harry Bresslau, a German scholar born in Hanover (that name "Harry" was evidence of the British traditions that still survive in Hanover), who taught history at the University of Strasbourg and was compiling a collection of documents and sources for a history of the Middle Ages in Germany.

Then, in addition to preaching, and teaching at the University, Schweitzer began to work for a medical degree, and planned to complete his year as an interne, before entering his services to the Paris Missionary Society for service in French Equatorial Africa.

These two innocents—innocent despite their cultivation *(Continued on page 111)*

Opposite: Dr. Schweitzer at seventy-four is often called "the great man's great man." Now in America for the first time, he will speak of Goethe, on whom he is an outstanding authority, at the Goethe Bicentennial Festival at Aspen, Colorado, on July 6th and 8th. (He delivered the memorial address in 1932 at Frankfort-on-Main on the hundredth anniversary of Goethe's death.) There is probably no fitter description of Dr. Schweitzer than his own words in praise of Goethe: "With him, thought and conduct were one, and that is the best thing that one can say of any thinker." A giant among intellectuals, he holds no work beneath his dignity.

CHARLES R. JOY, BEACON PRESS

DOCTOR ALBERT SCHWEITZER

PAUL SCHUMACH

BISSINGER

OSKAR KOKOSCHKA is at last having the first definitive exhibition of his life work in New York at the Museum of Modern Art. (The show has already been to four other U.S. museums.) Now sixty-three, Kokoschka is most famous for his Expressionist landscapes.

JUANITA HALL and BETTA ST. JOHN play together in the hit musical play, *South Pacific*, Miss Hall as scrounging Bloody Mary, and Miss St. John as Liat, her flower daughter. Their song and hand-dance, "Happy Talk," is a miniature but perfect delight.

JENNIE TOUREL (*below*), who sang with warm, devoted precision the great complexities of Hindemith's *Das Marienleben* last winter in New York, is now singing it in Europe.

PENN

MARINO MARINI (*above*) and GIACOMO MANZÙ (*below*) are Italy's most important and vigorous sculptors. Both have superb examples of their work in the new "Twentieth Century Italian Art" exhibition at the Museum of Modern Art—the first great show here of modern Italian art. The six Marinis, with their Ming severity, are powerful; the five Manzùs are more romantic, tender. (See Vogue, Nov. 1, 1948.)

COFFIN

VOGUE SPOTLIGHT

MERLE COLBY (*left*) is the author of *The Big Secret*, a fascinating long pamphlet, disguised as an exciting but bad novel. Its locale is Washington; its important point: can fundamental nuclear theory, not technique, be kept secret without preventing "pure scientists" from working well.

PENN

W. L. HIGHTON

JERRY LEWIS and DEAN MARTIN (*below*) are riding a flamboyant success in night clubs, radio (NBC), and in the movie, *My Friend Irma*. While Martin sings, Lewis flaps around wild as a keyed-up freshman, breaking his sentences, and throwing away the ends, asking the catch phrase, "Are you for real?"

BISSINGER

ROBERT LEWIS SHAYON (*below*), who has the gift of making the long past seem as immediate as a fire next door, is the dramatist-director-producer of the radio show "You Are There," a dramatization of such events as the Battle of Gettysburg with news reports. (Some are recorded by Columbia.)

BISSINGER

COURTESY OF THE METROPOLITAN MUSEUM OF ART

COURTESY OF THE MUSEUM OF MODERN ART, N. Y.

BISSINGER

THE CLASSICAL CONTRIBUTION TO WESTERN CIVILIZATION is the subject of a superb exhibition at the Metropolitan Museum. To show that the Greeks and Romans are half the facts of life for Western man, the Museum has paired such curiously related works as the Boscoreale mural (*above, left*), painted in 80-30 B.C., and Picasso's "Pipes of Pan" (*above, right*), painted in 1923 in his classic period. The two paintings are similar in scale, the figures equally heavily built.

ELENA NIKOLAIDI last year startled her first American concert audience with a superb contralto voice—like honey-coated crystal—and a movie star appearance. A former member of the Vienna State Opera, she will sing at Lewisohn Stadium early this month.

JOFFÉ

UTA HAGEN (*right*), after nine months on the road as the neurosis-torn girl of *A Streetcar Named Desire*, has replaced Jessica Tandy in the New York company. First seen on Broadway when she was eighteen, in the Lunts' production of Ibsen's *The Sea Gull* (Vogue, June 15, 1938), Miss Hagen plays magnificently with barely-capped intensity and a pervading sense of doom.

ELIZABETH MONTGOMERY (*lower right*), of the firm of Motley, has designed the costumes for three of the season's Broadway shows, *Anne of the Thousand Days, South Pacific,* and *Miss Liberty;* for another twenty shows and ballets dating back to 1940, when she came from England. Whimsical, practical, she is a portrait painter—of theatre stars and poodles.

MARGE and GOWER CHAMPION (*below*) were near unknowns when they did the choreography for the young revue, *Lend an Ear.* It became a hit partly because of the Champions' choreography for such razz-matazz, jazz numbers as "The Gladiola Girl." Up to that time, their closest brush with fame had been as a dance team; they have been a huge television success.

BISSINGER

BISSINGER

RUBENS (*below*) is an absorbing technical movie short, explaining cinematically and, in part, Rubens' circular compositions in contrast to the linear tightness of his predecessors. (*Left*) Gothic stiffness of Memling; (*right*) the relaxed curves of Rubens.

JAMES EDWARDS (*below*), with devastating simplicity, plays the sensitive young Negro soldier, the principal rôle in *Home of the Brave,* a screen version of Arthur Laurents' play. (On the stage the hero was a Jew.) This drama of race relations in clean-cut khaki, acted by a cast unfamiliar enough to look like real people, is finely understated, non-preachy, and deeply moving.

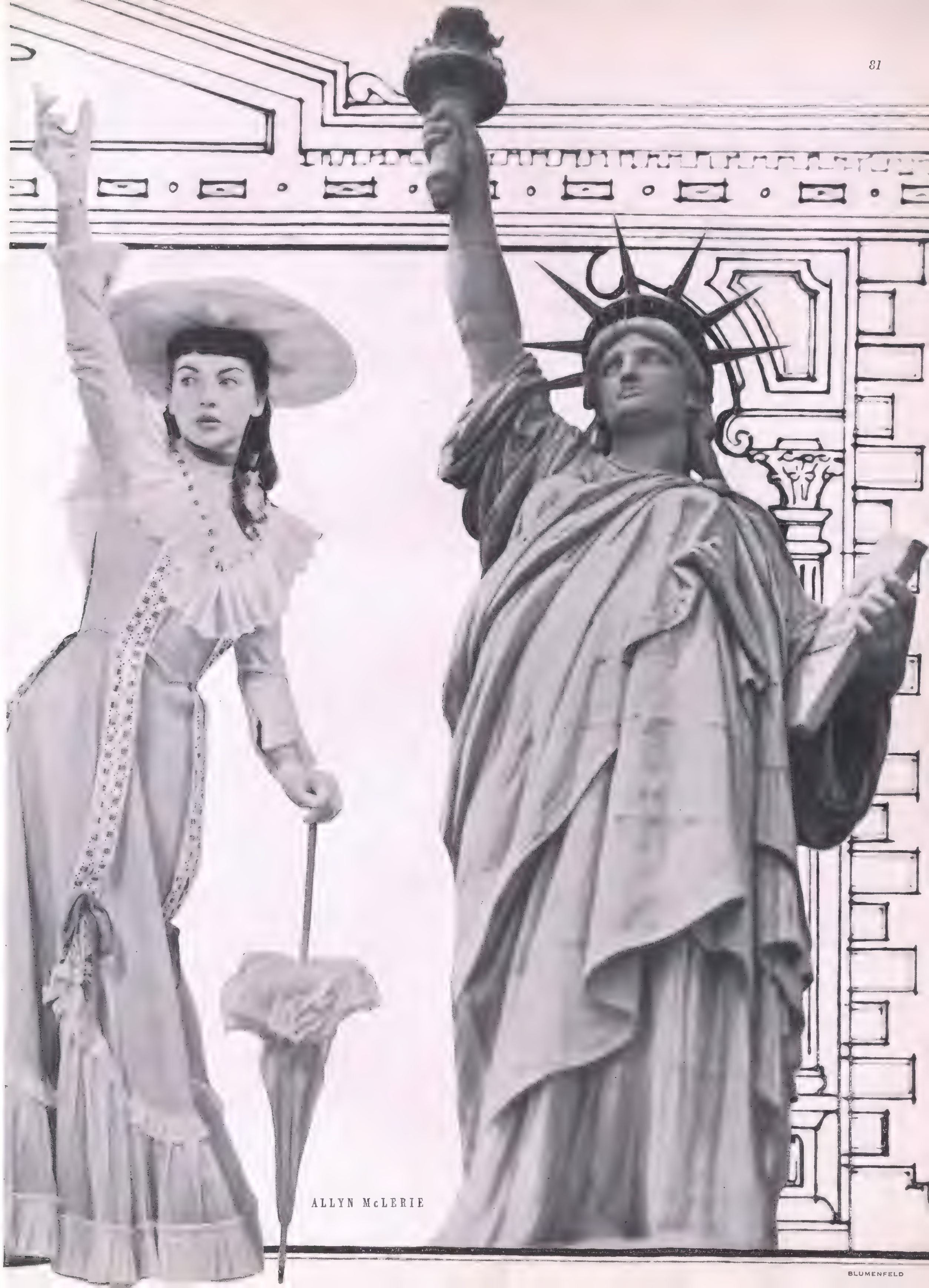
"MISS LIBERTY":

ITS THREE YOUNG STARS

American as a watermelon patch and just as provocative, *Miss Liberty* is a tender, absorbing, funny, and thoroughly slick musical comedy. As story foundation for such persistent melodies as Irving Berlin's "Homework," "I Love You," "Only for Americans," and "Old-Fashioned Waltz." Robert E. Sherwood has written a fable based on the Statue of Liberty and its effect on an 1886 circulation war between New York publishers. Delectable Allyn McLerie, who was the "Once in Love with Amy" heroine of *Where's Charley?*, plays a fake Miss Liberty; Mary McCarty, the broiling young comic hit of *Small Wonder* last fall and of the Admiral television show. plays the girl from the *Police Gazette;* Eddie Albert, who in his off-stage career is the producer of such serious educational films as *Human Growth,* plays a hayseed photographer with ideals. Involved in the production are Moss Hart, Jerome Robbins, Oliver Smith, and Motley—a mix of established and fresh talents.

MARY McCARTY

EDDIE ALBERT



ALLYN McLERIE

BLUMENFELD

EZIO PINZA

THE ROMANTIC AGE

Ezio Pinza is fifty-seven. Clark Gable is forty-eight. They put up with no hanky-panky about their age. They are exactly what they are—middle-aged, solid, with enchanting crow's-feet—and audiences respond happily. Before Pinza, musical comedies depended for the most part on pleasant, faceless leading men to sing the great love songs. As the hero of the musical play *South Pacific*, with its startling box-office gross of $50,600 a week after piling up an advance sale of $500,000 before its New York opening, Pinza sings with massive effect "Some Enchanted Evening," continuing to wider audiences the romantic success that he formerly had with the Metropolitan Opera

BISSINGER

CLARK GABLE

Company. Then, bearded and often in tights, he played young rôles. Now, beardless and trousered, he is Broadway's most romantic figure, a man in his fifties. Nine years younger than Pinza, Clark Gable is the leading box-office draw of Metro-Goldwyn-Mayer; his newest starring rôle is in *Any Number Can Play.* (Gable's Paramount counterpart is forty-five-year-old Bing Crosby.) Oddly enough, the movies do not make as much hoop-de-do about youth as Broadway does. Still playing romantic parts are Spencer Tracy and Fred Astaire, both forty-nine; Gary Cooper, forty-eight; Humphrey Bogart, fifty, and Jean Gabin, a relaxed forty-five; all are comfortably installed in the romantic age.

WIDE WORLD PHOTOS

SHOULDERS
WITHOUT BULK

FUR FUTURES: GAIN IN COLOURS LOSS IN BULK

Photographed here, dramatic proof of the extreme loss of bulk: a fur coat with shoulders so completely pliant you can pull them through a bracelet. And photographed opposite: visual proof of the gains in colour. Natural, un-dyed caramel-beige Persian lamb, from the uplands of Afghanistan. A soft and creamy shade you've never seen before, with a gift for putting almost any companion colour at its ease. (For a new mink colour, turn the page.) Both these coats are directional signals for the new fur season, pointing to: a relaxed, uncomplicated line; to the pliant shoulder, the little-pad-that-wasn't-there. *Above:* The Fredrica summer ermine jacket is in its natural fawn colour, and shaped to a "little" length which will keep it on your back oftener than on its hanger (a roundly shaped hanger, please, for these light, pad-less coats). Bonwit Teller; Hudson's; L. S. Ayres. The bracelet, through which the coat is pulled: gold and oriental pearls, from Guitel Montague. *Opposite:* The Maximilian coat of naturally pale Persian lamb (light in weight because it is Hollander Featherlite processed) has raglan sleeves, high pockets, and is worked like cloth. As wonderful over city wools as country tweeds. Also at I. Magnin; Holt Renfrew, Ltd. The skirt, by Sloat, of Hockanum wool flannel, $25. Peck & Peck. Gold-filled earrings by Coro; Lord & Taylor. Harriet Hubbard Ayer's "Lucky Penny" lipstick. Birch and rawhide bench, designed by Robsjohn-Gibbings.

NEWS: CARAMEL-BEIGE
PERSIAN LAMB

RAWLINGS

RAWLINGS

THE NEWS:
EARLY JERSEY

THE NEWS: TAUPE MINK

Left: A completely new mink mutation called "Aleutian." A subtle taupe that purrs in a minor key and has, under its glistening guard hairs, hints of blue and grey. The finger-tip jacket (probably the most useful fur shape going) is a triumph of softness, with a murmur of collar, slight shoulders. A Ritter design of EMBA "Aleutian" mink. Harzfeld's; Famous-Barr. Suède hat; Mr. John. Ceylon sapphire and diamond earrings; Van Cleef & Arpels. Glentex silk scarf, at Best's. Compliment to taupe, Barbara Gould's "Coral Flame" lipstick. *Right:* A grey worsted jersey dress, its width pleated, shaped and corded to a flat-falling narrowness. By Claire McCardell, $45; from Lord & Taylor; Garfinckel's; Neiman-Marcus. Tall, thin umbrella handle; from Uncle Sam Umbrella Shop. Head-clutching grey flannel hat, from John Frederics.

HORST

MINK SMOCK

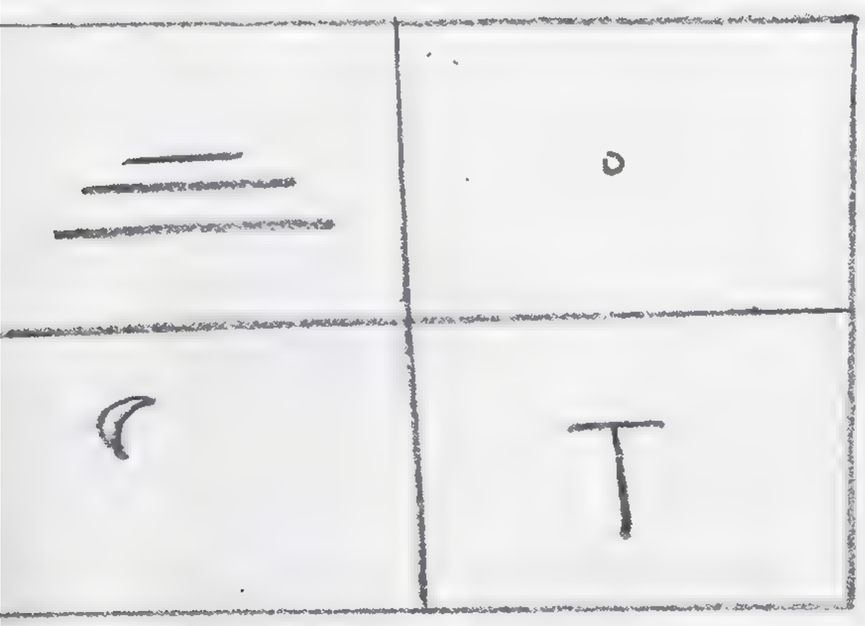
Casual elegance, rare fashion bird, depends on a magnificent thing worked like a little one, a little thing worked with great taste. Witness: mink shaped to be as bulkless, padless, effortless as a smock. Witness: jersey shifts (summer-into-winter boon). *Opposite:* Canadian wild mink smock-coat by Haberman Furs. At Stein & Blaine; Montaldo's; Ransohoffs. Lilly Daché's knit hat. Monet gold-colour jewellery, Bonwit Teller. Kislav gloves, Best's. *Right:* The high-necked grey dress (both pages), about $18; lace-knit dress, $20; both, worsted jersey, at Altman; Titche-Goettinger; Jordan Marsh. Silk-scarfed hat by Irene of New York. Richelieu pseudo-pearls; Altman.

EARLY JERSEY

RAWLINGS

MILTON GREENE

6 GAMES TO



PSYCHOLOGICAL YARDSTICK

Here is a game with psychological overtones, and no more certainty than reading tea leaves. It is supposed to measure ambition, egoism, sentiment, and business sense. Players are to look at the four elements at the left, labeled A, B, C, and D, one after the other and add to each one whatever automatically comes to mind no matter how simple or intricate, a line, a circle, a curve, a triangle, or a combination of patterns. Drawing ability is not necessary. The results, however, are often illuminating. Try testing yourself, your dinner guests, the children.

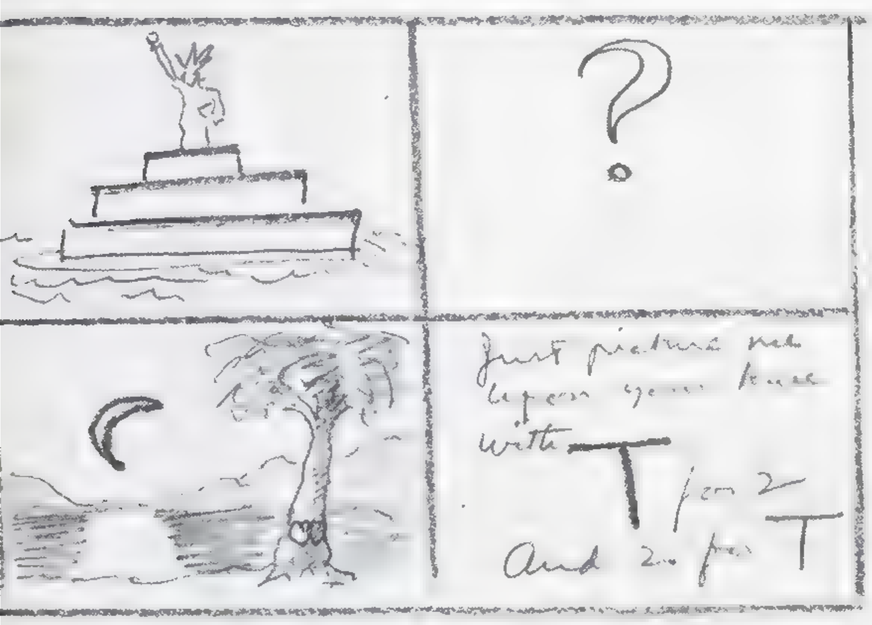
(A) Ambition is indicated if the drawing has a rising tendency. The greater the ambition, the more the rise comes to a point. On the contrary, parallel lines indicate lack of ambition, descending lines a retreat from reality, a desire for the sheltered life.

(B) Egoism is indicated if the original circle becomes the symmetrical centre of the design. On the contrary, if the circle serves only as a point of departure for the finished drawing, therefore is just a part of the design, the tendency is towards altruism.

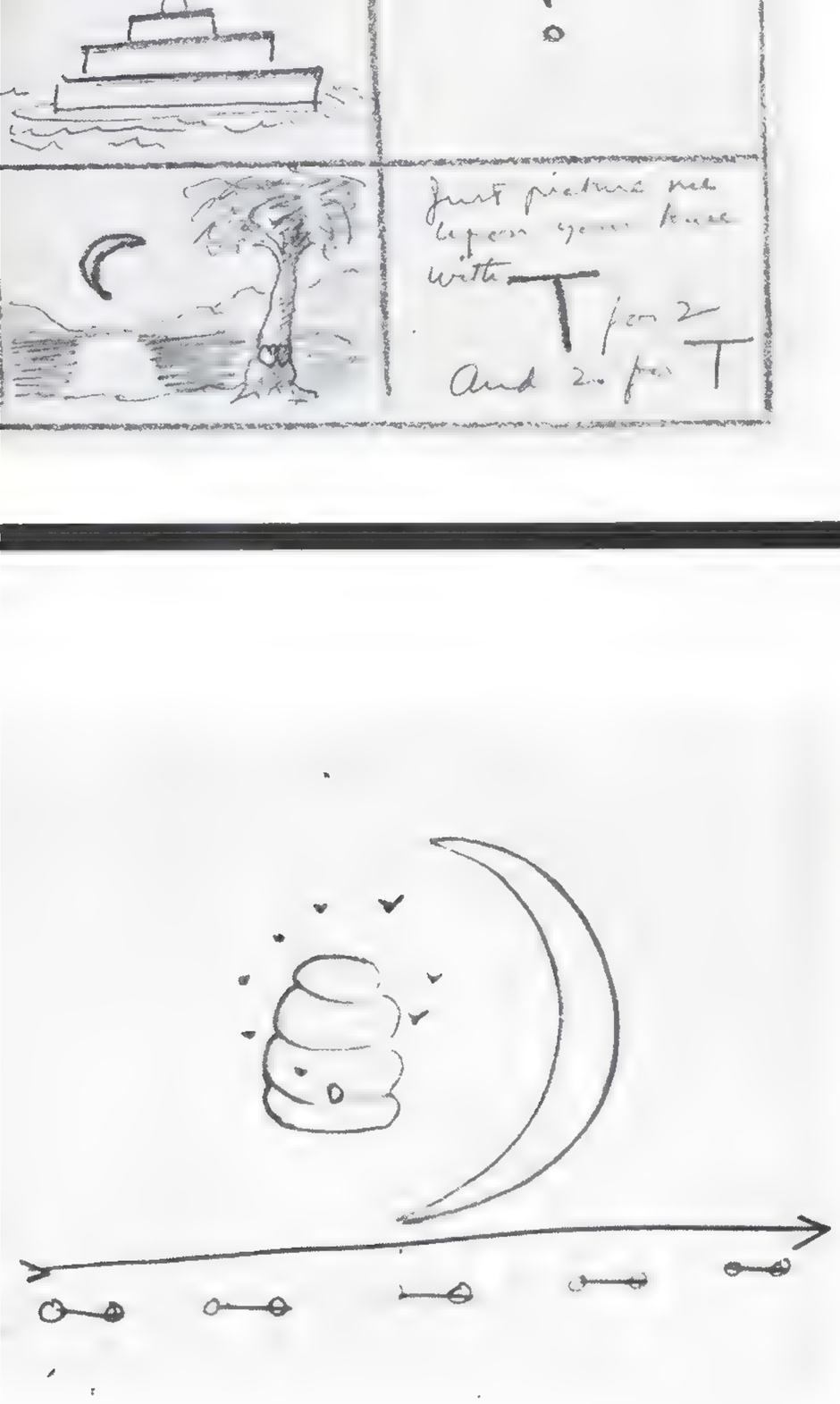
(C) Sentiment is indicated by a design that leans toward fantasy—a moon for instance. On the other hand, a geometric pattern means reserve and coldness.

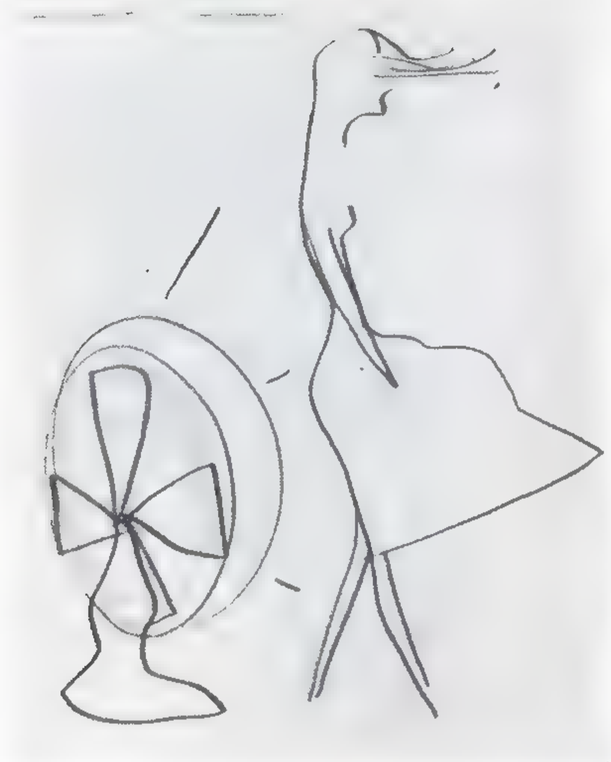
(D) Business sense is indicated by a geometric design. An impressionistic pattern, however, suggests the creative arts.

Robert Sherwood, who was just awarded a Pulitzer Prize for his Roosevelt and Hopkins, *wrote the book of the new musical comedy,* Miss Liberty *(see page 80). For* Vogue, *he drew the sketches at the left, was measured by this Psychological Yardstick. Our amateur psychologist made this diagnosis: (A) He is ambitious, can concentrate his ambition. (B) He is more altruistic than egoistic, but a necessary element of self-interest remains (see the strategic position of the dot). (C) He is sentimental. (D) He leans heavily towards the creative arts (there is other evidence!); the carefully planned repetition of the geometric, T-shaped figure shows more than adequate business sense.*



DRAWING CHARADES





Not a word is spoken or written out. Even the clues are drawn. Dashes indicate the number of words. The category is designated by pre-arranged symbols: a proscenium arch for the theatre; a camera for movies; a book for literature; quotation marks for excerpts from speeches; a map for foreign affairs. Obviously, the ideas must be drawable. In addition to those illustrated at left, we suggest: *Desire Under the Elms;* United We Stand, Divided We Fall; Behind the Iron Curtain; Blood, Sweat, and Tears.

(Far left) Honeymoon Express
(Left) Air Lift

PLAY

POTPOURRI OF GAMES

MATRIMONY: This is a combination of Vanity Fair's "impossible interviews" and playing house. Players are divided into two teams as in charades. One team leaves the room to select a celebrity, Rita Hayworth, for instance, and a most implausible mate, perhaps General de Gaulle. They then present a *fait-accompli* to the opposing team—"Her name is Rita Hayworth, guess whom she married?" All clues—the description of the house the couple build, its furnishings, the subject of their quarrels, the names, disposition, and description of their children—are supposed to lead to identification of the unlikely spouse.

FIG LEAVES: This is another game depending on players' imagination and wit. It concerns clothes; someone says, "If she had been Eve she would have worn panniers made of banana leaves in the Garden of Eden." The other players try to guess who she is. (Marie Antoinette.)

CALL OUT: Everyone sits in a circle. Each chair assumes the name of the person originally sitting there. The host or hostess, sitting in the Penalty Box, starts the game by calling the name of one of the guests within the circle. (The point is not to look directly at the person whose name is called out, but at someone else.) Whoever is called, without hesitation, must now call the name of still another player.

Inevitably there is a hesitation before one round is completed, and the fumbling player goes to the Penalty Box while the rest move to fill in the circle. Remember, each chair retains the *name* of its *original occupant*. The game starts again, but when the name Mary is called, Susan, who is now sitting in the *chair* called Mary, must answer. If a winner is needed, it can be the person who has successfully avoided the Penalty Box.

THEATRE QUIZ: WHEN YOU FIRST SAW THEM

1. She has a voice like a wide-opened calliope, has never been in a flop, and went unnoticed in *Girl Crazy* until she sang *I've Got Rhythm.*

2. She played in vaudeville, wrote poetry, and first made her name as an actress, playing the street-walker in *The Front Page.*

3. She was the hit of *Charlot's Revue of 1924.* A critic once wrote of her: "She is not a passing comedian but an historical event."

4. His hayseed charm and Mid-Western accent turned from handicap to a major asset as the co-star of *The Farmer Takes a Wife.*

5. He was called "an un-tried stick" of an actor in a road company in 1913. A year afterwards, Booth Tarkington wrote the great hit *Clarence* for him.

6. She made her name in 1921 as the star of *Dulcy.* She and her husband will play together in their twenty-sixth show this fall in N. Y.

7. He invented the Lindy Hop, dances like a shirt on a clothes-line, and first won notice in the *George White's Scandals of 1931.*

CULVER SERVICE

1. Ethel Merman—now on television
2. Dorothy Stickney—will tour in *Life With Mother*
3. Beatrice Lillie—will tour in *Inside U. S. A.*
4. Henry Fonda—now in *Mr. Roberts*
5. Alfred Lunt—will be in *I Know My Love*
6. Lynn Fontanne—will be in *I Know My Love*
7. Ray Bolger—now in *Where's Charley?*

RAWLINGS

LIGHT AND LONG: SUMMER DRINKS

It stays lighter longer in summer. And the drinks are, most of them, precisely that. Lighter, longer—and like daylight dining—often involved with the out-of-doors. There is, of course, the Vermouth Cassis, the white-wine Spritzer. There is, if you must have a summer cocktail, *very* cold Vodka or Aquavit; for an after-dinner cooler, pink wine poured over ice cubes. And there is, wherever there's a liquor license, some one specialty, some one summer pride-of-the-bar. We've asked for, and learned the makings of several such.

LIGHTER AND LONGER: THE ROOF-DINING DRESS

Opposite: A flower-sprigged white Swiss organdie dress with a little fichu brushing one shoulder; a spreading, floor-touching skirt. The hat (a sometimes idea for daylight dining), of black straw. Dress by Filcol, $50. At Bloomingdale's; also, D. H. Holmes; Carson Pirie Scott.

THREE-FEATHERS FREEZER we learn about from the Pierre: Fill a twelve- or fourteen-ounce glass with crushed ice; add the juice of one lemon; one teaspoonful of powdered sugar. Fill the glass with Three Feathers Reserve (the amount is not as Bacchanalian as it sounds, actually measures one and three-quarter ounces). Add a slice of orange, a cherry. Serve with a straw.

PIMM'S #1 CUP, the famed English drink, is the news at Bird & Bottle. (And, it appears, news at enough other places throughout the country so that the bottled Pimm's mixtures are now sold in many liquor shops.) Anyway, the Bird & Bottle's treatment is this: Put cracked ice, one jigger of gin, one jigger of Pimm's #1 Cup into a tall tankard, or pewter or silver mug. Fill the glass with lemon soda or 7-Up. Garnish with a long sliver of cucumber rind. Add a few swimming strawberries or not.

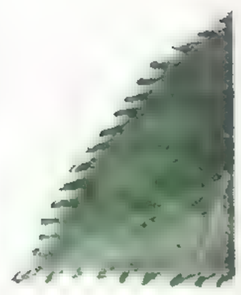
THE GOGI SPECIAL was brought, lock, stock, and cucumber, from California to New York's Barberry Room by the latter's manager, Mr. Gogi. He puts into a tall silver glass three cubes of ice; one-fourth of a split of champagne; one jigger of Grand Marnier, and a long sliver of cucumber rind, and recommends it be sipped . . . sipped.

BOCA CHICA COLLINS is "21's" balm. You make it with a jigger of gold rum, half a lime (the rind of half of *that* is set adrift in the glass); a teaspoonful of sugar, some mint, in a tall glass of cracked ice. Powdered sugar over all, for snow.

SINGAPORE SLING, via the Gripsholm, begins with a fourteen-ounce glass full of cracked ice. Stir into it a teaspoonful of sugar, a jigger of lemon juice, a jigger and a half of gin. Add half a jigger of cherry brandy, and fill to the brim with carbonated water. Décor: orange, lemon peel, a cherry.

MINT JULEP, as the Stork Club makes it, goes like this: Ten leaves of fresh mint, one and one half jiggers of bonded bourbon, a teaspoonful of granulated sugar muddled *(Continued on page 114)*

OLD LOVES RETURN: THE SINGLE FLOWER SCENT



No one knows quite how these things start—or why—but suddenly, through the welter of beautiful perfumes worn by women, one notices often now the pure, candid, recognizable scent of the single flower. The flower fragrance is being worn more and more, through the day, through the evening—as a casual, constant accessory—as a fresh-picked flower might be tucked into a narrow belt, or twisted into layers of pearls, or thrust deep into a decolletage.

If one had to find reasons for this sudden liking for the simplest, surest scents, one could make guesses. Perhaps it's just summer (although they are worn in winter to keep a little bit of summer close by). Perhaps it's nostalgia, for fashion often dips back into its own memoirs (although the perfumer's art has developed way beyond the ability to make replicas and has created entrancing new notes in the scale of fragrance). Perhaps it's just plain contrariness, and a desire to wear something that seems different (although the old favourite flower perfumes have always remained true to their formulae).

But in all the perhapses, one thing is sure. And that is the surety of *how* a single flower fragrance, labelled by a good house, will smell. It will always be the honest scent of the real flower. A flower preserved under glass. A flower to keep about you always, or to sniff on occasion. A flower whose fragrance blooms fresh as a spring morning, even when the garden is under snow—or even when the florist is so sorry he can't oblige.

The rose is the queen of flowers, and its scent the most open. (They say the first true perfume ever made was made from rose petals—and for a queen.) There are some faithful modern versions: Coty's rich "La Rose Jacqueminot"; Marcel Rochas' new, just-from-Paris "La Rose"; and Lenthéric's perennial "Rose"—are all favourites.

The lily of the valley blooms, and dies quickly after a hidden life. But its spring-awakened scent is caught and held in many pretty bottles. By Ann Haviland; by Lenthéric in their "Muguet"; by Coty in their notable "Muguet des Bois." *The violet's* secret fragrance is given away in Bendel's new "Violette"; Ann Haviland's "Wood Violet"—and the first fragrance ever made by Hudnut: "Violet Sec."

The carnation, spicy and pervasive, has rivals in Prince Matchabelli's "Georgian Carnation," and in the directly-named "Carnation" signed with the names of Mary Chess, Ann Haviland, Lenthéric. *The jasmine* is preserved for wearing in two distinguished perfumes: the sweet "Doux Jasmin" of Ciro; the gentle "Jasmin" of Corday. *The lilac,* familiar friend, is faithfully distilled into Ann Haviland's "Purple Lilac" and Mary Chess's "White Lilac." It's easy, you see, to pick a flower—in or out of season.

THE SWEEP OF THE BERKSHIRES FROM THE PORCH OF "BONNIE BRAE"

A HOUSE WITH A PAST

IN STOCKBRIDGE, THE HOUSE OF MR. AND MRS. WALTER HOVING

Solid as Massachusetts and the nineteenth century in which it was built, "Bonnie Brae" is Mr. and Mrs. Hoving's summer house. High on Prospect Hill, with a long view of the Berkshires, it is within earshot of the Stockbridge chimes, which ring for a half hour every evening at dusk "from apple blossom time to frost." This white rambling house, cradled in tradition and old trees, once belonged to Cyrus Field, who conceived the idea of the Atlantic cable and promoted its installation. (A later relative, the novelist Rachel Field, wrote *All This, and Heaven Too*, based on the life of Henry Field and his French wife Henriette.) With purist's delight, Mrs. Hoving has retained the Victorian exterior of Bonnie Brae, its gewgaws and gingerbread, its old broad-beamed porch, its carriage lamps to light the driveway. Inside, however, she has restated the generous proportions of its big-family rooms by paring away and by her use of sharp colour—acid yellows and greens predominating. The result is an inviting house full of English furniture, chintz, collections of antique bird and fruit prints, and such sudden inconsistencies—almost always becoming to a house—as a French Regency sofa and Chinese glass paintings. A timeless house, Bonnie Brae is not only a place to live in, but a way of life—the Stockbridge way that hasn't changed appreciably in nearly a hundred years.

In her historical novel, All This, and Heaven Too, *Rachel Field wrote of the view from Prospect Hill: "It faced the hills and the valley with its houses and church steeple. The bright thread of the Housatonic wound below through meadows and wooded green. . . . The grass was fragrant with hidden wild strawberries and the sweet clover and buttercups and daisies white as sea foam . . ."*

KERTESZ

THE ORIGINAL FAÇADE OF THE HOUSE, BUILT IN 1870 (FROM AN OLD PRINT)

IN THE HALL: HIGH CEILINGS, GREEN RUGS, YELLOW ACCENTS.

KERTESZ

IN MR. HOVING'S BEDROOM: AN ANTIQUE FRENCH ARMOIRE, CHINTZ CURTAINS, AND A FAMILY PORTRAIT OVER THE MANTEL.

IN MRS. HOVING'S BEDROOM: THE DRESSING TABLE HUNG IN WHITE AND CHARTREUSE, A SLIPPER CHAIR IN ACID GREEN.

IN THE LIVING ROOM: PALE LIME WALLS, GREEN AND BLACK CHINTZ CURTAINS, AND, NOT SHOWN, ANTIQUE FRENCH DESK, AN ENGLISH BREAKFRONT.

IN THE DINING ROOM: WHITE WALLS, YELLOW LINEN CHINTZ, ENGLISH FURNITURE, WHITE CHINA IN YELLOW-LINED CORNER CABINETS.

Opposite: MRS. HOVING IN HER BEDROOM; ON THE MANTEL, SMALL WHITE MARBLE BUSTS; ABOVE IT, SHADOW BOXES FILLED WITH RARE PLASTER PLAQUES.

HORST

TO BUY IN JULY

RAWLINGS

COFFIN

"But I'm *still* not ready for summer" . . . To this (not wholly uncommon) July lament, an answer: these four pages of fashions. You'll find one costume for every sort of sudden summer need; some with a long-into-autumn life; some freshly "this or any summer" to starch a failing wardrobe. *Left:* For any garden season, one of the best dresses out. Blue denim cut to go blouseless; well-pocketed. By Phelps; Scovill Gripper fasteners, $12. Shoes, denim Kedettes, $5. Bloomingdale's. *Above right:* Sweet wind (sweet price) to a wilting wardrobe; Swiss organdie evening dress, deep blue eyelet bands on white, sheltered with a triangle of stole. $50. Altman; Gimbels, Phila. *Opposite page:* Tennis perennials, now or ever. Cotton jersey shirt, about $3; rayon sharkskin shorts, about $7. Lord & Taylor; The May Co., L. A.; Wanamaker's, Phila. Gold watch, Cartier. Cow-horn buckled webbing belt, $35; Phelps. Cotton duck crew hat, $2.50. Abercrombie & Fitch.

TO BUY IN JULY *continued*

COFFIN

Continued in July: our plan of finding, ready to buy right now, a well-rounded list of fashion answers. Here are good clothes to fill present needs, chosen with foresight to cool times to come, or to later hot seasons. *This page:* Bathing suit for this summer, next resort time. Blue Dan River cotton tweed and corded stripes. By Brigance, $25; Lord & Taylor; Bonwit Teller, Phila.; Kaufmann's. Willson sunglasses; Lord & Taylor. *Opposite page; left:* Velvet collar, cuffs (for importance of this see page 37), black rayon faille coat; natural to air-conditioned evenings, or to autumn afternoons. $70; Bergdorf Goodman Ready to Wear Original. *Top, right:* Cool news, an evening-deep curve of décolletage on a day-length dress; equally equal to "little dinners" now, and much later. Black double rayon chiffon dress, shirred shoulderline. $70. Bergdorf Goodman. *Centre:* Shantung for summer, city and travel, coloured an into-autumn brown; two-piece dress on round lines, Foreman silk, about $55; Altman; I. Magnin. Brown rayon velvet beret by Madcaps, $6; Altman. *Below:* City-country cotton cord at small price; brown dress, $15, pink jacket, $8. Avondale fabric; Altman.

YOUNG EVENINGS, YOUNG PRICES

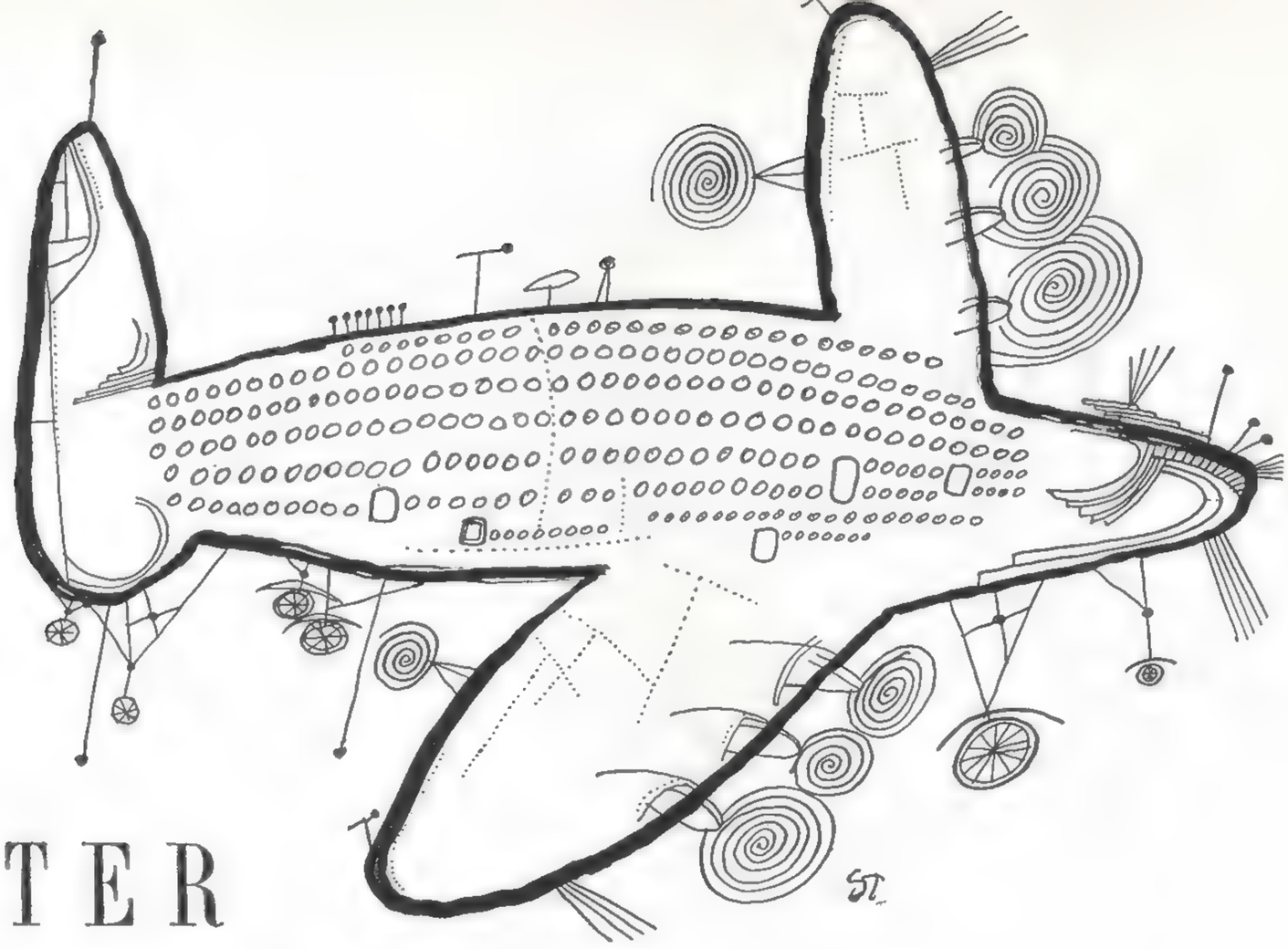
For a music evening, Miss Melissa Weston wears a cool navy-blue transparency; with her, Thomas Lufkin.

DIANE AND ALLAN ARBUS

Miss Nancy U. Harris dressed for after-five in navy-blue, discussing the headlines with John Brittain.

Because they are night-coloured—dark blue, and the texture of air—these "summer" dresses have all the evenings in the year before them. July parties; evenings at home in January. *At top:* Miss Weston, daughter of Mr. and Mrs. Herbert Weston, in rayon and nylon Bloomsburg marquisette, $25. *Above:* Miss Harris, daughter of Mr. and Mrs. George U. Harris, in rayon chiffon and rayon taffeta with its own dark-blue slip, $30. *At left:* A joy, a dress of navy-blue rayon chiffon over a mauve rayon taffeta slip; mauve sash, $30. All three dresses, Saks Fifth. This, also Hutzler's. *Opposite page, left:* A portrait blouse of cotton organdie sprayed with navy-blue dots; a drifting skirt of navy-blue Celanese rayon taffeta that *could* lead a life of its own; $30. *Right:* Navy-blue imported Swiss cotton cross-tucked organdie, meeting a rayon taffeta cummerbund; the buttons, twinklers; $25. Both dresses, Saks Fifth; Neiman-Marcus.

Dagmar



JOE CARTER FLIES TO LONDON FOR THE WEEK END

BY THOMAS W. PHIPPS

Joe Carter was invited to go to London for the Memorial Day week end on the preview flight of Pan American World Airways' new double-deck stratocruiser. Week end . . . London!

The Pan American man added casually, "We also plan a side trip to Frankfort, Germany, for dinner Sunday, back to London for lunch Monday, then New York in time to be in the office Tuesday morning. You sleep both ways—so it makes a most agreeable trip."

Joe felt that he had known some fairly dashing week-end invitations, private planes sent down from Newport, private cars for skiing jaunts to Canada, but this was a new one. He thought of his hesitation that morning in accepting an overnight "drop-in" on friends in Southampton because it was such a tiresome trip; then he said, trying to match the representative's matter-of-factness, "Well, thanks—it sounds wonderful."

"Fine," the man said. "We take off from Idlewild at four, Friday afternoon. You'll need a smallpox immunization and your passport up to date."

For the next few days, every time Joe ran into a friend he steered the conversation to the coming week end. "Golf? Saturday? Sorry, old man, I'll be in London. Can't make it Sunday, either, I'm afraid—going to Germany . . . but, how about lunch on Tuesday?"

By Friday morning, his passport in order, his left arm itching from the vaccination, he started to pack. He decided on a grey flannel suit for the flight, packed a dark blue one for London, an extra tie, shirts, handkerchiefs, socks, underclothes, dressing gown, and pyjamas. The brown shoes he was wearing would do for both suits.

At two o'clock, he checked in at the Pan American desk in the airlines terminal on Forty-second Street. Half an hour later he and his forty-two fellow passengers headed for Idlewild.

On the way out Joe learned a few of the plane's characteristics. It was a seventy-one ton giant, could sleep fifty-six—either in berths or sleeperette seats. It was the world's largest, fastest commercial airplane, and on its first test run had set a new transatlantic mark—New York to London nonstop, nine hours, forty-six minutes.

He found a seat up front next to a window. He had hardly sat down, fastened his safety belt, when a steward appeared, picked up his hat and coat and handed him an evening paper. Within a few minutes they were air-borne. Joe had just switched on his reading light when the man in the aisle seat said, "How about a cocktail down in the lounge?"

Down in the lounge! Good Gad, Joe thought, with a start: two levels. Eighteen thousand feet above the ground and you can walk downstairs!

Two cocktails later, after a brief visit to the galley, dinner was served on a tray, filet mignon and champagne with classical music relayed over a speaker system.

For the outward trip, Joe had been assigned a sleeperette. A steward explained how it worked. He would stay in his seat, tilt it back to the angle he wanted, and put his feet on a footrest attached to the front of the seat. With blankets, a pillow, his shoes off and his coat on a hanger, and with a curtain closing him off from the aisle, he was set for the night.

Joe woke up to find the sun shining and down below the greenest land he had ever seen. Shannon and breakfast! The air smelt wonderfully fresh. A blue-eyed girl in a bright green beret purred a soft "good morning," and Joe found himself smiling a little foolishly as he sat down to eggs and bacon and almost undrinkable coffee. Less than three hours later a cockney driver was pointing out Hyde Park corner as he headed the airline's bus for the Savoy Hotel.

Joe sat back trying to account for the strange sensation that was going through his head. Physically he felt fine—he'd slept adequately. Suddenly he realized what it was. Never before had his arrival in England been so abrupt. There had always been a period on shipboard when the curtain between the acts had come down. The dissolve from one land to the other had been graceful. Now, here it was, like a too severe cut in a movie scene and he was left dangling uncomfortably, half his thoughts, emotions, in New York, his body in Piccadilly.

Joe hadn't been in London for three years. As soon as he'd checked into his room, arranged to meet a cousin at the Berkeley Hotel for lunch, he went out and picked up a taxi for a quick ride around. The driver was a small, wizened cockney of at least a hundred and three. His cab was new, could turn on a shilling, and was half again as compact and comfortable as any yellow monster Joe had ever ridden in in New York. They started up the Mall—almost immediately Joe was *(Continued on page 114)*

Dress by Jane Darby

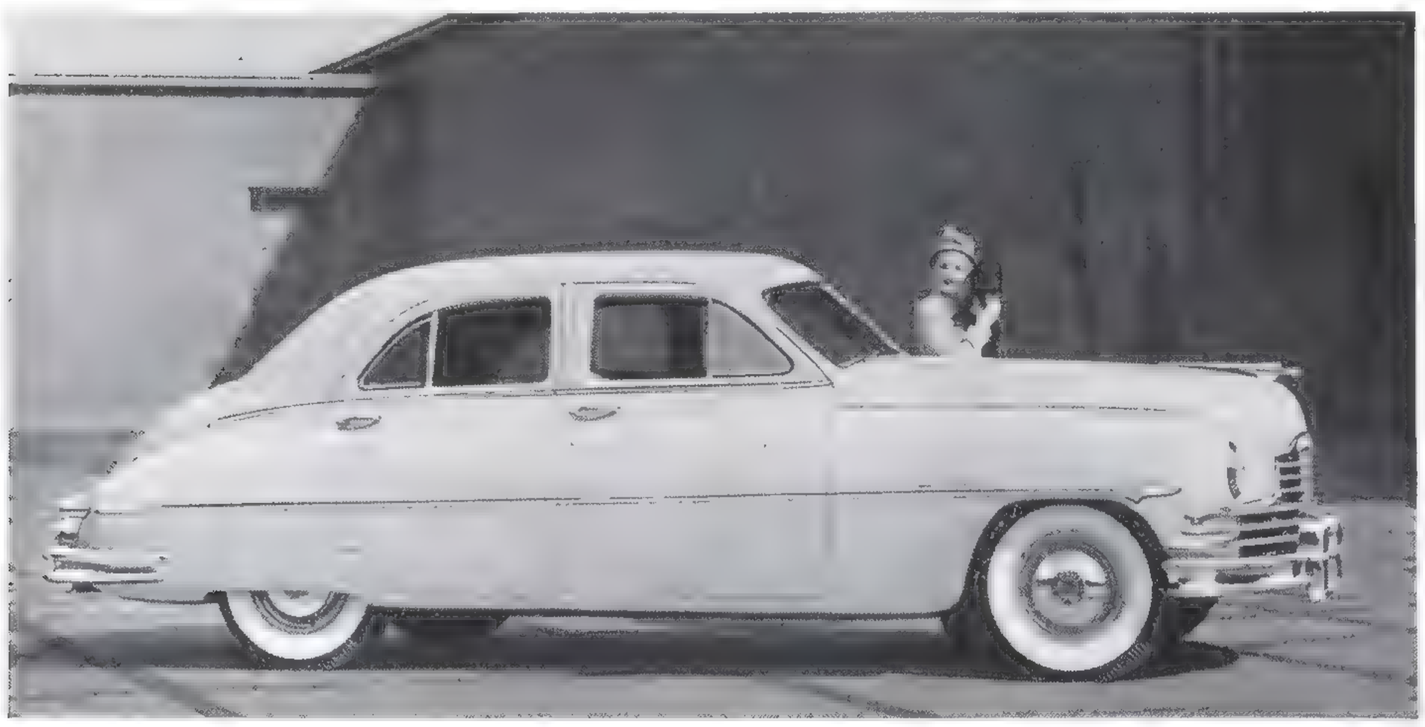
For a career woman who calls herself "just a housewife"

Like so many women, she is virtually a "business manager" without an office... patiently, competently devoting herself to the countless details of running her home smoothly, graciously yet without extravagance.

When it came to expressing her preference in the selection of a new family motor car, she was quick to consider the purchase price, and the funds needed for operating the car.

How wise, then, that her choice should be a new Golden Anniversary Packard. Her first reward was the agreeable discovery that the initial cost was much more modest than she had thought possible for so fine a car. Her second gratifying experience was the pleasant discovery of Packard's truly amazing operating and upkeep economy.

These, however, are but a *few* of the dividends reaped by Packard owners. Won't you let your dealer tell you more?



New 135-HP Golden Anniversary Packard Eight Touring Sedan—$2249—delivered in Detroit; state and local taxes, if any, and white sidewalls ($21), extra.

ASK THE ~~MAN~~ *woman* WHO OWNS ONE

Golden Anniversary

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DISCOVERIES IN BEAUTY

Vogue's Diet X menus have been reprinted in a small booklet, which can be conveniently carried in a handbag—or which can be used as a handy reference book in the kitchen. If you would like to have the complete ten-day diet in this booklet form, write to: Diet X, Vogue, 420 Lexington Avenue, New York 17, New York. Please enclose, with your request, ten cents and your name and address. (See pages 32-35.)

Note for a summer's day: stroke on Milkmaid's Cologne after the bath, to smooth and cool the skin, leave it blossom-sweet. To buy at Altman.

Can't decide what to wear? If it's a matter-of-fragrance, Lucien Lelong's beribboned box may hold your summer-solution. Three colognes from which to pick and choose. From Altman.

Yardley's Cream Shampoo, tucked in your valise, or within reach at home, assures lather in hard water, shining hair scented with Old English Lavender. Bloomingdale's.

Another Paris Original from the Marcel Rochas collection of fragrances: a lighter version of the famous "Femme," Eau de Jeunesse, to use lavishly. Saks Fifth.

Getting Married?

what fashions are forecast ?

my trousseau ?

what color combinations for my attendants ?

what gifts for my attendants ?

how can I be sure I have forgotten anything ?

reception plans ?

how shall I plan our new home ?

what flower selection will be best ?

read *all* the answers in

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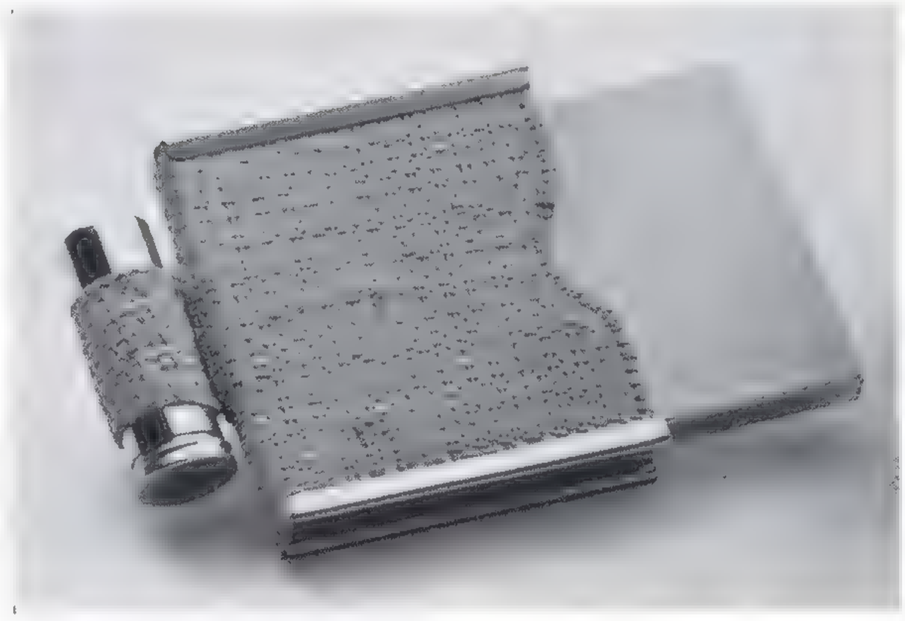
DISCOVERIES IN BEAUTY



A STRAW COVER for a slim gilt-metal compact, with a loop to hold a lipstick case. For a summer bag—or to carry in your hand. From Altman.

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ALBERT SCHWEITZER... FAMOUS UNKNOWN

(Continued from page 76)

and scholarship—were married in June, 1912. Albert worked to complete his doctoral thesis on "The Psychiatry of Jesus" and his year as an interne in the Strasbourg Hospital. In the early months of 1913, the two of them sailed from Bordeaux for the unknown hardships of equatorial Africa, that vast territory known as the Gabon. It was like stepping into another world, this sudden descent from the sequestered, secluded life of the continental academic caste to the unimagined difficulties of day-by-day life in the green inferno of the African jungle. The shock of life at Lambaréné on the Ogowé River exceeded anything that the Schweitzers could have anticipated. A site had been assigned to Dr. Schweitzer at some distance from the colonial trading station, at a place named Andende. There, it appears, he was to build at his own expense his hospital for the natives. Schweitzer had managed to save up the equivalent of $3,000, naïvely thinking it would suffice for his purpose.

To survive in that Africa Bush, where all too literally Nature "red in tooth and claw" engaged in a relentless warfare against the intrusion of white humanity, Hélène needed all her faith in her husband, all the loyalty and courage and heroism his example evoked.

The Schweitzers found themselves in a "paradise for parasites." Little grey *tsetse* flies spread the dreaded sleeping sickness. Swarms of mosquitoes carried malaria from one human host to another; white ants (or termites) invaded household goods and stores of foodstuffs, books, curtains, and floor-coverings. Ants—black ants and red of varying dimensions; jiggers or ticks, attacking human feet; rats with their own parasitic fleas—all swarmed and multiplied. Larger enemies padded silently about behind the green wall of the primeval jungle.

Albert Schweitzer plunged into his work. A physical as well as spiritual giant, he toiled undismayed without respite, felling trees, stumping, clearing, levelling ant-hills. Unabashed by the apathy of the colonial officials at Lambaréné, the "Big Doctor" recruited native labour from a dozen native tribes. Gabbling in a babel of conflicting dialects, quarreling (even biting), hating one another, each tribe nursed its own deep-seated suspicions, superstitions, and fetishes. It was well-nigh impossible to organize or direct any effective labour unit. Each day brought some appalling discovery, each hour its shock.

Fantastically unbelievable, at first hearing, were the rumours of marauding human "leopards" wreaking vengeance upon supposed enemies; the widespread employment of fetishes; the universal acceptance of witchcraft and the custom of "witch-smelling" to isolate carriers who had actually nothing to do with the spreading of disease; and, most fantastic of all, the practice of poison-ordeals for secretly selected victims.

Illuminating the scene with slow precision the implacable sun beat down on the two newcomers. To expose oneself for a few moments, even a few seconds, to its rays was to invite inevitable and often fatal sunstroke. One could not move outdoors without a pith helmet, and various armours against this death-dealing atomic assault.

In spite of all these menaces, Hélène Schweitzer found this new venture no dark, drear, nor dismal business. Here, instead, unfolded a thrilling, ever surprising drama. In the daily facing of some unforeseen obstacle or problem, there was no time for despair or discouragement. The Schweitzers thus early shared the secret of veteran Christian missionaries of the dark continent (some 25,000 of them are stationed there) who laugh off dangers of life in the Bush . . . veterans of the African missions who cheerfully contrast the dangers of life in the Bush with the liabilities which surround civilized metropolitan man.

Defeat came at last to the Schweitzers not from the enveloping jungle, not from the incessantly active flies, ants, and mosquitoes, not from the thieving, endlessly suspicious and too often malevolent *indigènes*, but from faraway Europe itself. In August 1914, war was declared between France and Germany. Officially the Schweitzers were citizens of Alsace and therefore German subjects. In Lambaréné, a French colonial post, they were declared enemy aliens and promptly interned. Rumours spread that this couple were German spies: all hospital work was forbidden. At the end of November, 1914, they were granted a bit more liberty; the hospital work resumed. Confined in his activities, the indomitable doctor began to work on his great book, *The Philosophy of Civilization* (of which two volumes are published).

In September, 1915, while on a 160-kilometre voyage up the Ogowé River to N'gomo, suddenly the words "reverence for life" flashed into Schweitzer's consciousness. This was a sort of mystical illumination: his whole philosophy was subsequently based upon this revelation.

During those days the Schweitzers were shunned and ostracized; they almost starved. Hélène was finally allowed to go to friends on the Coast for recuperation, and there her husband joined her during the rainy season of 1917. But no sooner had they returned to their post at Lambaréné in September than they were ordered, with all enemy aliens of the Gabon, to be transferred to France as civil internees. They were sent to an internment camp at Garaison in the Pyrenees, where the doctor continued to work on his book of philosophy.

Toward the end of July, 1918,

(Continued on page 112)

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ALBERT SCHWEITZER... FAMOUS UNKNOWN

(Continued from page 111)

both were returned to Alsace in an exchange of prisoners. They found compensations for the long series of misfortunes. A daughter was born to Hélène on Albert Schweitzer's forty-fourth birthday—January 14, 1919. Again he became a preacher at the church of St. Nicholas in Strasbourg; served as physician in the City Hospital (he underwent a serious operation, from which he did not recover for two years). During this recovery, Schweitzer was invited, through the influence of Baroness Greta Lagerfelt, to deliver a series of lectures on the Olaus-Petri Foundation at the University of Upsala. A series of organ recitals and lectures throughout Sweden helped to pay off the debts which he had incurred for the hospital at Lambaréné.

During the early twenties, Schweitzer's reputation in Europe was steadily growing. His book on his African experiences was first published by Lindblad of Upsala. Its English title is *On the Edge of the Primeval Forest.* In the spring of 1921, Schweitzer played the organ for the Orfeó Catalá in Barcelona for the first performance of Bach's *St. Matthew Passion* in Spain; in January and February, 1922, he gave theological lectures at Oxford, Birmingham, Cambridge, and London, and also gave a series of organ recitals in Great Britain. Lectures and concerts followed in Denmark, Switzerland, and Germany. Throughout all this activity, Schweitzer's determination to return to Africa and reestablish his hospital never lapsed.

At last, in February, 1924, he sailed again for the Congo, leaving Hélène behind to recuperate her depleted health, and to bring up their little daughter Rhena. With the doctor sailed Noel Gillespie, an eighteen-year-old English youth, as his second-in-command. Doctors and trained nurses begged to come out, as soon as the hospital was ready to employ them.

The jungle had closed in over the abandoned hospital at Andende. A new site was chosen at Adolinanongo, some two miles from the colonial post, on a branch of the Ogowé. The task and toil of rebuilding was begun. An epidemic of dysentery and a severe famine delayed progress. But now, with a growing European reputation which brought a flow of contributions, the corner was turned at last. The number of patients increased constantly and Schweitzer came to be known in the Christian world as the outstanding medical missionary in Africa.

In 1937, shortly after his sixty-second birthday Dr. Schweitzer returned to the Gabon for his sixth sojourn. Two years later he went back to Europe, early in 1939, but, less than two weeks later, sensing with prophetic intuition the inevitability of World War II, he hastened back to the jungle, to save his lifework. The Free French and the Vichy French battled for control of the trading-post but both spared the hospital in their bomb attacks.

Cut off from communication with Europe and America, with a dwindling supply of food and medical supplies, Dr. Schweitzer was forced to send patients home, to skeletonize the staff, and to do everything possible to send white nurses, doctors and volunteers back to their native countries.

But some who were scheduled to return to Lambaréné succeeded in doing so despite obstacles and complex difficulties. No greater tribute has been paid to Schweitzer's power to evoke loyalty and devotion.

Driven by the German invasion of Alsace from the Schweitzer rest-home maintained in Guensbach by the efficient Emmy Martin, Madame Schweitzer found refuge with her daughter Rhena, who had married the head of an organ-making company in Lausanne, Switzerland. For months this heroic wife pondered over the problem of returning to Lambaréné. Was she not the nurse with the longest service? Somehow Hélène Schweitzer managed, in the despairing days of 1941, to cross France to Lisbon, to get the necessary visas, to embark on a Portuguese steamer for Angola, at the mouth of the Congo. After a week's detour through the Belgian Congo, Madame Schweitzer arrived at the Hospital exhausted but triumphant. The Schweitzers remained there until 1945. Then Dr. Schweitzer returned to Europe, to rejoice in his new rôle as grandfather of four charming Swiss children. Sometime later he went back to Lambaréné, staying until last October.

Since the outbreak of World War II, funds and supplies which have assured the survival of this project have been collected mainly by American organizations—the Friends, the Unitarian Service Committee, the General Council of Congregational Churches, and the Albert Schweitzer Fellowship, as well as a number of independent contributors.

In his 1928 Goethe Prize address at Frankfort, Dr. Schweitzer said: "A spirit like Goethe's lays upon us three obligations. We have to wrestle with conditions so as to secure that men who are imprisoned in work and are being worn out by it may nevertheless preserve the possibility of a spiritual existence. We have to wrestle with men so that in spite of being continually drawn aside to the external things which are provided so abundantly for our age, they may find the road to inwardness and keep in it. We have to wrestle with ourselves and with all and everything around us, so that in a time of confused ideals which ignore all the claims of humanity we may remain faithful to the great humane ideals of the eighteenth century, translating them into the thought of our own age, and attempting to realize them today."

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IF YOU CAN'T TRAVEL, READ

(Continued from page 75)

that Sarah, high on the upper deck of her bus, could see for miles the patterned country, the corn ripening to gold, the arsenic green of turnip tops, the tawny dun-colour of the sun-baked grass. From point to point on the horizon her eye could pick out the clustering trees and dark spire or tower marking a village. Away on her right gleamed intermittently the River Leame."

Some books wait to be read again, novels once popular but now in disfavour save with those who remember their virtues or rediscovering them, find fresh virtues. Mary Webb wrote *Precious Bane*, one of her five flower-starred Shropshire novels, as though she had dipped her pen in daisy fields, soaking endlessly in the sun. Dorset is spread like a dark jam through John Cowper Powys' *Wolf Solent*, a hulking mass of brooding book, quite unlike the balance and cadence of Siegfried Sassoon's three volumes of *The Memoirs of George Sherston*. In one of them Sassoon wrote of country pleasures, of fox-hunting with the cool delight of a lover who is sure of his love. The adverbial detailed magic of Virginia Woolf lies tremulous in her sad Cornwall, the locale of *To the Lighthouse*; lies autumnal and sharp in the centuries of Kent, in *Orlando*.

Wales stretches through Arthur Machen's *The Hill of Dreams*, a lonely book; Ireland through Henry Green's *Loving*. (To many readers in this country Green, the pseudonym of a Birmingham manufacturer, is quite unknown, but to the British he is an important writer.) *Loving*, like *Concluding*, has brevity, wit, and a startling poetry exploding into a small, beautiful roar.

Although thousands of stories have the United States for locale, many of them have no powerful sense of place. Willa Cather's *My Antonia* still forms Nebraska where everywhere there was "rough, shaggy red grass, most of it as tall as I." Practically everyone has prowled through the live oak of the Southern writers. Faulkner, Welty, Capote, McCullers, are contentedly absorbed in the macabre, in the uprooted internal life of their characters. No matter how they draw their fantastic hatchings of the Southern countryside slum, the dry red soil, the wide boarded houses with the memorabilia of a family rusting in the front yard, they all present a related South. Not nearly enough readers, however, turn to the Kentucky novels of Elizabeth Madox Roberts. Her first, *The Time of Man*, is one of her best. In it she gave those intricate details of the hill-dwellers and their "Pigeon Roost" country which seem like the bits and pieces of a prize-winning patchwork quilt.

In spite of the fairly widespread notion that New England lies barren and granite, it is actually rich to the eye. It is rich in the prose of Santayana's *The Last Puritan*, rich in Sarah Orne Jewett's Maine. Pleasant, not great but gossipy, her books are concerned with the fundamentals of character, with the briny pucker of New England speech, slow, often indecisive (the number of "mebbe's" in New England stories mounts to a great figure). Sarah Jewett's *The Country of the Pointed Firs* has a perspicacious charm. In *By the Morning Boat* she wrote: "All the weather-beaten houses of that region face the sea apprehensively, like the women who live in them."

Somewhat like those stories of Maine are Margaret Deland's village-sweet stories, written before human nature became psychology. Mrs. Deland was not a regional writer. Her *Old Chester* stories, set in Manchester, a suburb of Allegheny, Pennsylvania, could just as well be New Jersey or even New England. She stuck her psychological motivations into each story like a lady embedding hatpins in a cushion. Late last winter a Boston novel appeared, *Miss Gifford's*, by Kathrine Jones. Sure of herself, Miss Jones says what she pleases, flickers allusions to a half dozen European cities, attached like a string of Italian peppers to Boston.

To describe Boston's autumn, she wrote: "In October everything changes. Boston was too far north to dawdle forever, and even if there hadn't been a stimulus in the air to incite one to effort there was the old Puritan blood that couldn't subsist on the lotus alone. People plunged with febrile activity into whatever it was that they did; even those who lived chiefly for pleasure tackled their amusements seriously. . . . When 'courses' began, addicts could no more resist enrolling themselves for a series of lectures on mnemonics or sociology or conversational Japanese or something else, than other people could withstand the convivial glass."

For those readers, however, who want to leave the United States and Europe too, there is Central Africa (and a quick, hot plunge into prehistoric worlds) in Homer W. Smith's *Kamongo, or The Lungfish and the Padre*. The décor of his world contains this: "Right beside your face there is a flat green rope which hangs down from above; its edges are armed with spikes as long as your finger and sharpened on both sides, sharpened like a razor. If you were to move your head against it, it would cut a deep gash in your cheek. All around you there are swinging stems armed with sharp thorns. Even the leaves on the bushes have sawtooth edges—everything is armed! You are surrounded by a wall of trees, giant ferns, and bushes that are bound into a solid mass by creepers that climb in and out, and everything has a cruel, cutting edge. You are imprisoned by a vicious vegetation through which no soft-skinned animal could make its way . . . and you are standing in water, for the moss beneath your feet has let you down until the green, scummy liquid has crept up around your ankles."

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JOE CARTER

(Continued from page 106)

aware of how much brighter everything looked; then he understood: since his last visit, the city had been given a fresh coat of paint. He looked at the people's faces—those, too, seemed to have lost their weariness.

In front of Buckingham Palace, sightseers were waiting for a glimpse of the King and Queen; there was laughter, and the tenseness, the pent-up living off nerves that Joe had been so aware of three years ago seemed to have let up. He saw stern-faced nannies with prams and pink-cheeked children, patient policemen, girls and boys with bicycles, their lunch tied to the handlebars. The streets were swept clean, the flowers in the parks were magnificent. Suddenly Joe felt a sense of relief—the proportions were all so very right.

The Berkeley Hotel, opposite the Ritz in Piccadilly, had always been one of Joe's favourite London spots. He wondered if it was still the meeting place of pretty young girls up-from-the-country, and their heavy-moustached Guardsmen beaux, with their suède shoes and worldly, Bertie Wooster air.

It was. The girls were as pretty as ever, each with her own special quality, so that it was like seeing a lot of different girls instead of the same one over and over. Their figures were not as good as American girls', their clothes less snappy, but they had, some of them, that most devastating quality—a quiet retirement, an appealing shyness.

While he was waiting for his cousin, Joe looked at the young men. It was curious how Englishmen could be so clothes-conscious and still escape the label of sissy. These young men were as well and carefully dressed as ever, perhaps fewer white stiff collars and dark red carnations, but the rest of the pattern—tightly rolled umbrella, bowler, gloves and all—was still intact.

After lunch Joe went shopping. He stopped in at his old tailor's and ordered two suits—double breasted, to button on the bottom button, a wide opening at the top, flapless pockets, two pleats in rather narrow trousers, two hip pockets—shoulders as natural as possible.

Just as Joe was about to leave the fitter said, almost apologetically, "How about the waistcoat, sir? I understand that in America some gentlemen never wear one at all."

"That's right," Joe said, feeling he was letting his country down badly. "Quite a lot of men go without them. As a matter of fact I——"

"Very well, sir," the fitter said, closing the question, "no waistcoat."

That night Joe dined with some of his family. The lovely house, the highly polished dining-room table, the Georgian silver were all as graceful to the eye as ever. The food was far from rich, but it was served attractively, and in Joe's honour there was a bottle of champagne.

A flight to Frankfort had been scheduled for Sunday morning. Joe had spent a year there, just after the war, with the Army of Occupation—and he was anxious to see what, if any, changes had taken place.

Driving from the air-lift airport to his hotel, he saw—where, three years ago, there had been only rubble or naked ground—dozens of small vegetable gardens planted in every available few yards of land. In the heart of town where shops had been gutted or boarded up, Joe saw shop windows filled with all kinds of goods. Hats, shoes, household lamps, and furniture. But to Joe, perhaps the most unexpected sight of all, in the still partly rubble-strewn city, was the flower shops. . . .

On Monday morning, Joe flew back to London; then, in late afternoon, off for New York in a sleeper. At Gander he stirred slightly as the giant propellers reversed to pull the plane up sharp. Vaguely he heard someone say something about an early breakfast. He turned over and went back to sleep. Around nine, rested, he got up, shaved and had breakfast. America was below. A steward brought him a second cup of coffee. He stretched out his legs. He was a little tired but he had a strange feeling of contentment. Suddenly he remembered the words, "You'll be back in New York in time to be in your office Tuesday morning."

He glanced at his watch. Well, he thought, it's not true. But unless the bus breaks down on the way in from the airport—it *is* true! The 8,000 mile week end was behind him. Then Joe Carter smiled slowly. It had suddenly dawned on him that at *this* rate, he could look up that girl in Capetown some week end—say, the Fourth of July!

SUMMER DRINKS

(Continued from page 93)

together in a Tom Collins glass. The glass is filled with cracked ice, stirred until a frost appears; placed in an ice-packed silver container. Then, half a jigger of Myers' rum is added, more ice, powdered sugar.

SHERRY COBBLER, gentle and good, at the suggestion of Silvermine Tavern, is made in a Tom Collins glass filled with shaved ice, one and a half ounces of Harvey's Sherry, and carbonated water. The garnish is a salad: orange, cherry, pineapple.

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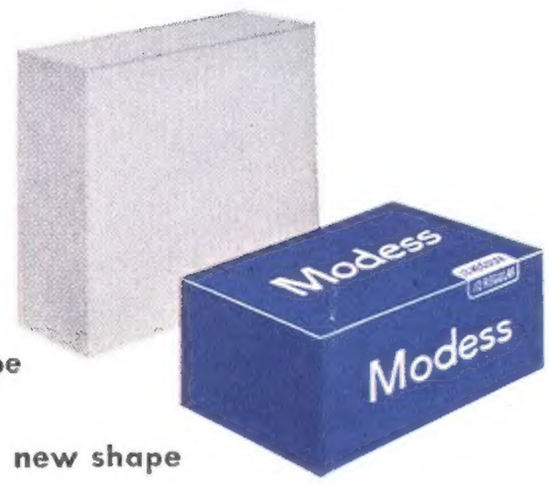

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